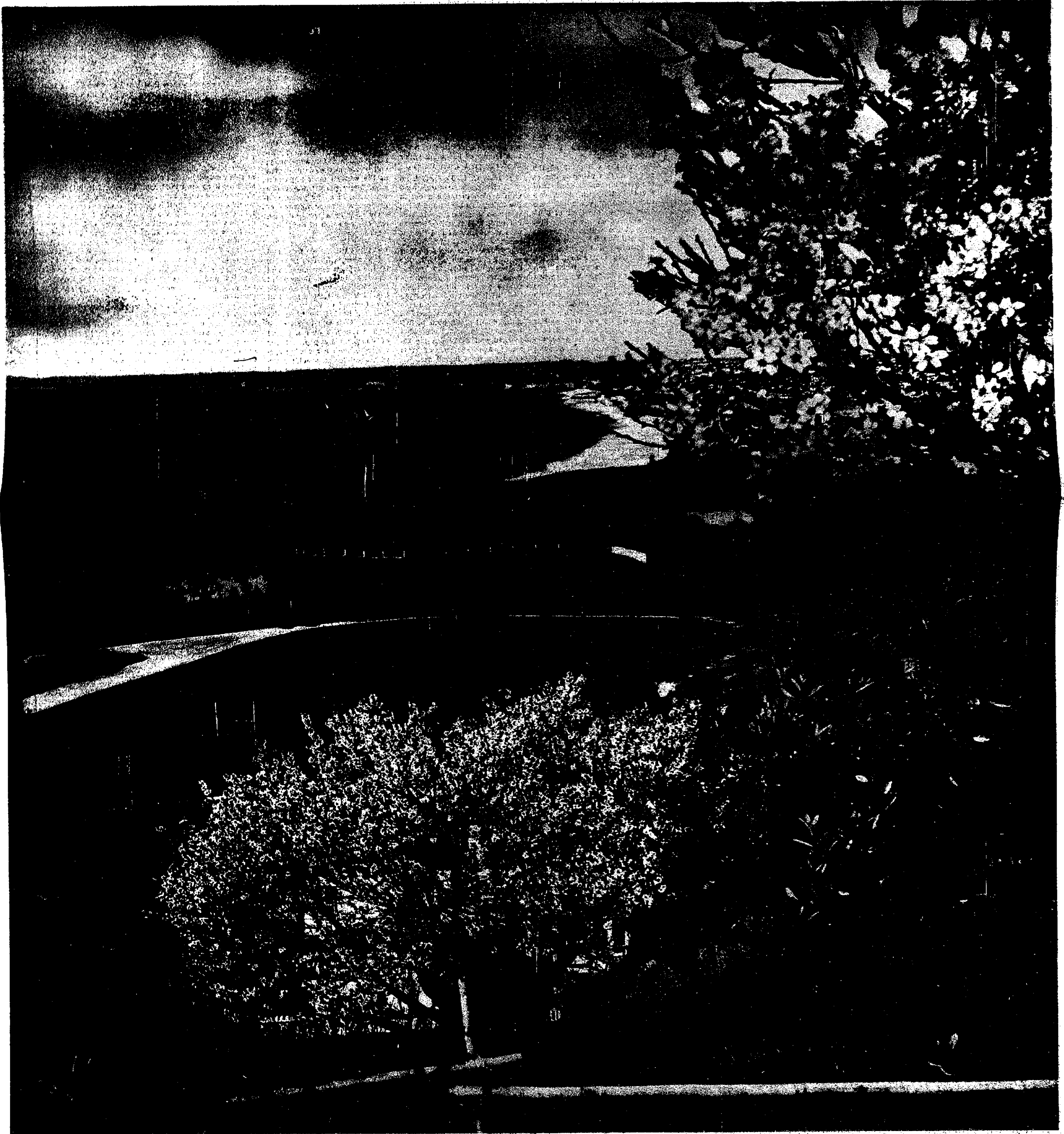


Press-Telegram  
*Southland*

LONG BEACH, CALIFORNIA, SUNDAY, APRIL 23, 1950

MAGAZINE  
Section



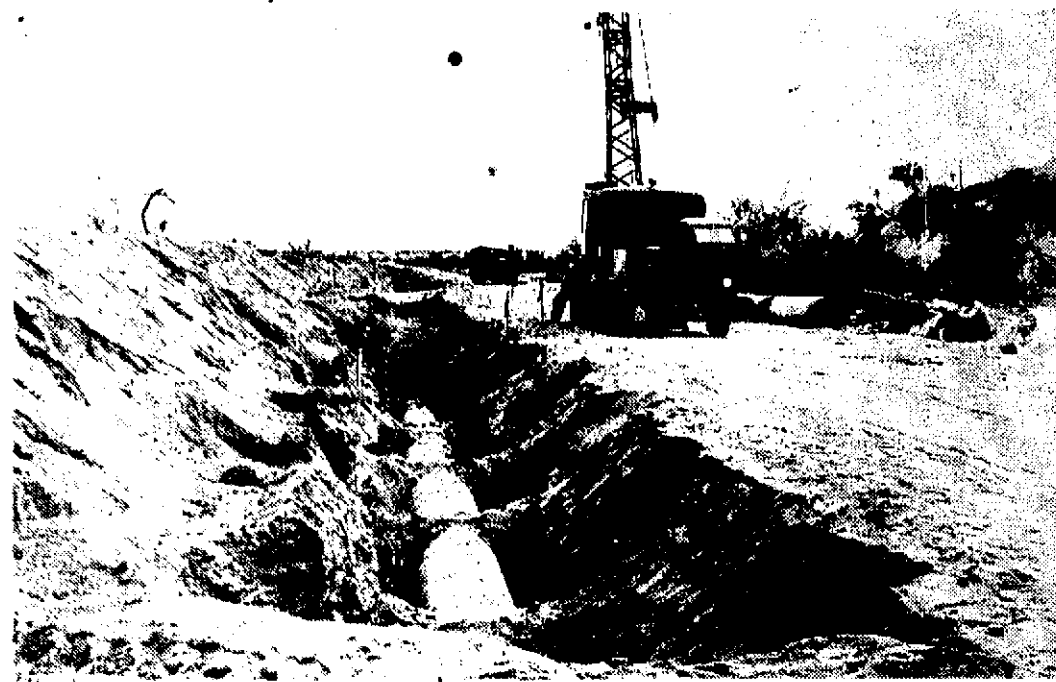
## SEACOAST IN SPRING

—Photo by H. S. Melvin.  
Sparkling beauty of the seaside in the springtime is captured in this seascape looking north toward Redondo from a point near the community of Palos Verdes.





Already contending with dates for supremacy as a profitable desert crop are grapes from such productive Coachella Valley vineyards as that shown above.



Man battles his way across arid lands with water as his weapon of attack. Here, a crew works at covering up a new water line in the Coachella Valley.

# Desert Conquest

By Bill Conway

THE desert wind is a ban-shee wailing, lonely and sad and old.

The desert sun is a withering flame that sears the lean mesquite and tortures the gnarled catalpas and shrivels the stubborn, struggling grass.

Yet there are many people who love this wild, mysterious land. They do not agree that the desert is savage and cruel. They see only the vast, magnificent sweep of its lonely beauty, the glory of its spring-time dawns, the purple and gold on the mountain crests when the summer sun goes down.

Down in Coachella Valley they fought the desert and won. They came to the valley for one reason or another and remained because they loved the wild, raw land. And because they loved it—they tamed it.

From the viewpoint of the geologist, this valley is one of the most interesting sections of the United States. Here, centuries ago, was the northern extremity of the Gulf of California. Across the water that covered the valley, wandering warriors of the empire of Colhuacan sailed their warboats all the way to the foot of Mt. Jacinto. The first white man to cross Coachella Valley when it was a part of the sea was Hernando de Alarcon, captain of Coronado's supply ships, who came looking for his chief. He sailed up the Gulf and is believed to have crossed in a small ship what is now the valley, proceeding to a point 100 miles north of the mouth of the Gila River. History records that he did not find Coronado.

Then the plunging Colorado River changed all this. Freight-laden with silt from its eight tributaries, the river, through the

years, deposited this silt in a large area, beginning at a point below Yuma. When the silt-dam was formed, the unpredictable river swung to the left and the Gulf of California as we know it today was thus created. Centuries passed and, with no feeding streams to replace evaporation, the inland sea dried up. There was dry land where once was a sea.

Under the sun and the stars, with no life upon it, the tawny desert slept through the on-ward sweep of the years. A century ago the gold-hungry pioneers avoided this valley, or crossed it hurriedly and cursed it as they passed. Years after the Gold Rush had waned, a few settlers came to the valley to raise slim crops with the thin trickle of irrigation water they squeezed from wells.

IN 1890, C. R. Rockwood, an engineer, came forward with a plan to make a cut in the Colorado's banks and bring water to the valley. It was not until 1904 that Rockwood's plan was approved and the cut made.

Disaster came the following year. In February, 1905, the Colorado, swollen by floods, came thundering through the cut to pour into Salton Sink, 244 feet below the level of the sea. Railroad tracks were submerged. Farms were wiped out. A huge salt plant, built in Salton Sink in 1903, was submerged and today lies far beneath the surface of this strangely born inland sea.

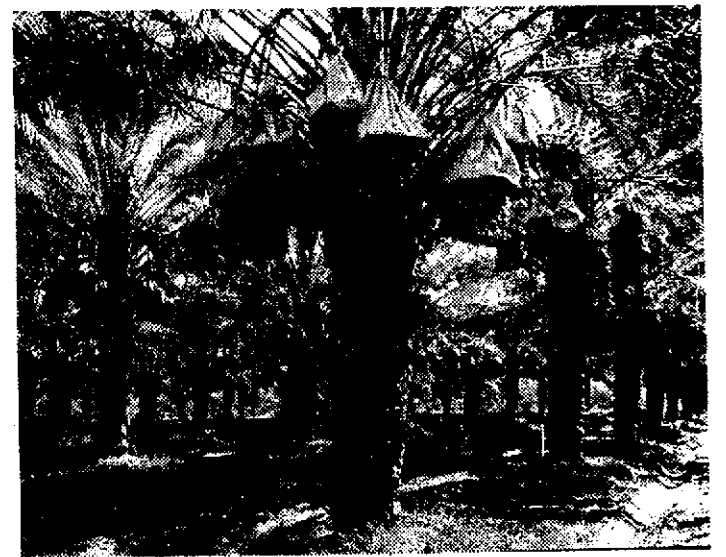
The river continued to feed

the Salton Sea until 1907 when the breach was closed. But the river remained a threat to the valley people until the Hoover Dam and the All-American Canal were completed.

Now the face of the desert is being changed again, down in Coachella Valley. Already supplied with enough irrigation water to make this the largest date growing section in the nation (the valley produces 95 per cent of all the dates grown in the United States), additional water from the Colorado, flowing through a branch of the All-American Canal and through pipelines from the Whitewater wells, will reclaim approximately 100,000 acres of desert land.

Ranchers in the valley believe that with the coming of the new water supply the grape-growing industry, already bidding for supremacy, will surpass the date groves as the valley's most important crop. Many predict the valley vineyards, in a few years, will produce a greater tonnage of early Southern grapes than any other section of the South-land.

THE CURRENT irrigation project, which is financed by the federal government and directed by the Bureau of Reclamation, will be administered locally by the board of the Coachella Valley Water District, headed by E. Keith Farrar. Cost will be absorbed by the ranchers over a period of 40 years by payment for water through a metering system. Bulldozers are busy uprooting mesquite and sage and



—Photo by Field Studios.

Dates are one crop that has been won from the former wastelands of Coachella Valley with arrival of water.

cactus. Land is being leveled. Ranch buildings are being erected on land where, only a short time ago, there was nothing but parched earth and rugged desert growth.

A midwest farmer, looking at this raw, wild desert and considering it as crop land, would shudder and turn away. He would shudder again if he were told that he could buy a piece of this wholly undeveloped land in the new irrigation district for around \$500 an acre. It's cheaper farther back from the main roads; about \$250 an acre.

Dates and grapes are not the only profitable crops produced on the irrigated valley land. There are frost-free areas, such as the Mecca district, where citrus growing is extremely profitable. There are many truck farms, growing onions, asparagus and similar vegetables. Preliminary experiments indicate that sugar

beets and alfalfa may be grown profitably in the valley. When the project is completed, probably within two years, such crops will become popular, ranchers predict.

Down there in the valley it is easy to forget the crowded city. It is pleasant to sit at your cabin door when night comes down and the stars swing low and the moon is a silver disk in a vast black-velvet sky. You are on the floor of a long forgotten sea that became a desert that, in turn, became a place of date groves and vineyards and farms where fine people live.

From far away, through the quiet night, comes the cynical laughter of a wandering coyote.

From across the road where the field hands live, comes the tinkle of mandolins . . .

You are seeing the ancient valley in process of change once more.

## Camera ANGLE

By The Shutterbug

INDOOR picture taking these days seems to be getting almost as popular as summertime snapshooting outdoors. As you know, indoor pictures can be taken in a number of different ways—by photoflash, by diffused daylight, by ordinary room lights, and, last but not least, by photoflood lamps.

These photoflood lamps are really handy items to have around. They're pretty much like ordinary household lamps, except that they burn many times brighter. And with this brilliant light you can take all kinds of pictures around the house—pictures of the family, party pictures, room interiors, table tops, and innumerable others.

Picture taking with photofloods is amazingly easy. Some types have reflectors built right into the bulb. Screw them into a floor or bridge lamp, point them at the subject, and you're all set. Or better yet, get one of the inexpensive clamp-lights at any electric shop or department store. These can be fastened to a convenient chair and can direct your photoflood light in any desired direction.

When you start out to make a picture of someone, experiment first with just one light. Move it around until you find the spot where it is the most pleasing on the subject. Usually you will find that the best position is slightly above camera level and off a bit to one side. Excellent pictures can be taken this way—with just one bulb.

Add a second light if you wish, but keep that first light as your modeling light. By this I mean keep the second light a bit farther from the subject and on the opposite side of the camera. In this way, the first light functions as the key and the second as a fill-in light to soften the shadows. Additional lights can be added as you see fit; but, as I said, the lighting

doesn't have to be elaborate to get a good picture.

The exposure depends mainly on lamp-to-subject distance, of course; and with the proper setup, actual snapshot exposures can be made—even with simple box cameras. It's best to have an exposure table, or one of those handy pocket exposure guides for use in setting the camera properly.

Seldom will you need more than three of these bulbs; and, since a 15-ampere fused household circuit can take up to six of the No. 1 bulbs or three of the No. 2s, there's little chance of blowing fuses. Three bulbs should be sufficient to give you enjoyable snapshooting for a long time.

IT'S A GOOD idea for youngsters . . . and adults, too . . . to learn basic photography inside out. That is now possible, in a practical way, with a new home camera construction kit being put out by Ansco.

This should have an appeal for thousands of hobby builders, with a good chance that they'll be converted to photo fans as well. After all, once they've built their own box camera, what can they do with it? Take pictures, of course!

Ansco's Craftsman camera is sold as a kit of parts with instructions for putting them together to make a 120-size box camera with two viewfinders, meniscus lens, spring-type shutter and carrying handle. Though not a toy, the Craftsman nevertheless can be assembled easily by any youngster old enough to read the simple directions furnished with the kit. Its educational value for younger users lies in the instruction it provides in simple measuring and other assembly operations in addition to the knowledge of how a camera works. As a photographer, the Craftsman owner can take pride in the fact that he has built his camera himself.

Eight pictures will take eight pictures 2 1/2 by 3 1/4 inches on a roll of 120-size film. It is in the low-priced field.

IT WAS ladies' night at the L. B. Cinema Club last Wednesday when the group met at Houghton Park Clubhouse. Winners of the annual "Ladies Only" contest were announced. Vida Loewenstein received the Gold Cup award for her clever entry, "Candidate for the Doghouse." In the 8mm. class, while Ruby Kellogg won the Gold Cup Award in the 16mm. class for her well handled "Springtime." Judges were Vella Finne, Lily Ann Was-son and Rosemary Day.



—Photo by Noel Bartley.

John L. Bartley, 4625 E. Broadway, builds camera from home construction kit now available locally.

LONG BEACH CAMERA GUILD has its color competition scheduled for Wednesday, 8 p. m., at the Alamitos Library auditorium. On Friday the Guild will be hosts to the showing of the Third Annual El Camino Real International Color Exhibition at the Charles Evans Hughes School auditorium. This is the largest color salon in the world and a word to the wise from your Shutterbug—get there early. There is no admission. The general public is invited; last year there was standing room only.

IF YOUR camera has an adjustable footage scale there is a photographic rule that can make it a simple matter to have all objects in absolute focus in every picture you take. The only requirement is the knowledge and use of a table of "f" stops and footages corresponding to the "focal length" of your camera lens. The table applicable to your lens can be affixed to your camera or camera case and thus be available at all times when shooting. It is called "Hyperfocal Distance Table" and gives the distance for each "f" stop beyond which all objects are in sharp focus when the lens is at the infinity focus position.

It has been found that when a camera is set on the corresponding hyperfocal distance for the "f" stop being used, all objects at a distance of one-half that footage to infinity (extreme distance) will be in sharp focus. In operation, after determining the "f" stop to be used, the camera is set on the footage scale at the hyperfocal distance for that "f" stop. Then when taking any picture it is only necessary to be sure that no object will be closer to the camera than one-half of that distance.

The "focal length" of your lens can generally be found marked on the lens retaining ring and may be shown in

either centimeters (cm.) or millimeters (mm.). To determine the length in inches in order to use the table it will be necessary to divide by 2.5 if given as cm. or by 25 if marked as mm. For example a 50 mm. lens is a 2" lens and a 10 cm. lens is a 4" lens.

Various lens focal lengths with their corresponding "f" stops and hyperfocal distances follow:

1/2"	f/11.3	12 ft.	f/11.3	12 ft.	f/11.3	12 ft.
3/4"	f/16.7	18 ft.	f/16.7	18 ft.	f/16.7	18 ft.
1"	f/20	24 ft.	f/20	24 ft.	f/20	24 ft.
1 1/4"	f/28.3	36 ft.	f/28.3	36 ft.	f/28.3	36 ft.
1 1/2"	f/32	48 ft.	f/32	48 ft.	f/32	48 ft.
1 3/4"	f/37.7	60 ft.	f/37.7	60 ft.	f/37.7	60 ft.
2"	f/40	72 ft.	f/40	72 ft.	f/40	72 ft.
2 1/4"	f/45.7	84 ft.	f/45.7	84 ft.	f/45.7	84 ft.
2 1/2"	f/50	96 ft.	f/50	96 ft.	f/50	96 ft.
2 3/4"	f/56.6	108 ft.	f/56.6	108 ft.	f/56.6	108 ft.
3"	f/60	120 ft.	f/60	120 ft.	f/60	120 ft.
3 1/4"	f/67.1	132 ft.	f/67.1	132 ft.	f/67.1	132 ft.
3 1/2"	f/71.4	144 ft.	f/71.4	144 ft.	f/71.4	144 ft.
3 3/4"	f/77.5	156 ft.	f/77.5	156 ft.	f/77.5	156 ft.
4"	f/80	168 ft.	f/80	168 ft.	f/80	168 ft.
4 1/4"	f/89.1	180 ft.	f/89.1	180 ft.	f/89.1	180 ft.
4 1/2"	f/94.3	192 ft.	f/94.3	192 ft.	f/94.3	192 ft.
4 3/4"	f/101.4	204 ft.	f/101.4	204 ft.	f/101.4	204 ft.
5"	f/106	216 ft.	f/106	216 ft.	f/106	216 ft.
5 1/4"	f/116.7	228 ft.	f/116.7	228 ft.	f/116.7	228 ft.
5 1/2"	f/120	240 ft.	f/120	240 ft.	f/120	240 ft.
5 3/4"	f/128.3	252 ft.	f/128.3	252 ft.	f/128.3	252 ft.
6"	f/133.3	264 ft.	f/133.3	264 ft.	f/133.3	264 ft.
6 1/4"	f/144.4	276 ft.	f/144.4	276 ft.	f/144.4	276 ft.
6 1/2"	f/150	288 ft.	f/150	288 ft.	f/150	288 ft.
6 3/4"	f/158.5	300 ft.	f/158.5	300 ft.	f/158.5	300 ft.
7"	f/166.7	312 ft.	f/166.7	312 ft.	f/166.7	312 ft.
7 1/4"	f/177.8	324 ft.	f/177.8	324 ft.	f/177.8	324 ft.
7 1/2"	f/183.3	336 ft.	f/183.3	336 ft.	f/183.3	336 ft.
7 3/4"	f/192.0	348 ft.	f/192.0	348 ft.	f/192.0	348 ft.
8"	f/200	360 ft.	f/200	360 ft.	f/200	360 ft.
8 1/4"	f/213.3	372 ft.	f/213.3	372 ft.	f/213.3	372 ft.
8 1/2"	f/220	384 ft.	f/220	384 ft.	f/220	384 ft.
8 3/4"	f/229.6	396 ft.	f/229.6	396 ft.	f/229.6	396 ft.
9"	f/240	408 ft.	f/240	408 ft.	f/240	408 ft.
9 1/4"	f/255.6	420 ft.	f/255.6	420 ft.	f/255.6	420 ft.
9 1/2"	f/266.7	432 ft.	f/266.7	432 ft.	f/266.7	432 ft.
9 3/4"	f/277.8	444 ft.	f/277.8	444 ft.	f/277.8	444 ft.
10"	f/285.7	456 ft.	f/285.7	456 ft.	f/285.7	456 ft.
10 1/4"	f/300.0	468 ft.	f/300.0	468 ft.	f/300.0	468 ft.
10 1/2"	f/309.1	480 ft.	f/309.1	480 ft.	f/309.1	480 ft.
10 3/4"	f/320.0	492 ft.	f/320.0	492 ft.	f/320.0	492 ft.
11"	f/333.3	504 ft.	f/333.3	504 ft.	f/333.3	504 ft.
11 1/4"	f/346.7	516 ft.	f/346.7	516 ft.	f/346.7	516 ft.
11 1/2"	f/360.0	528 ft.	f/360.0	528 ft.	f/360.0	528 ft.
11 3/4"	f/375.0	540 ft.	f/375.0	540 ft.	f/375.0	540 ft.
12"	f/384.6	552 ft.	f/384.6	552 ft.	f/384.6	552 ft.
12 1/4"	f/400.0	564 ft.	f/400.0	564 ft.	f/400.0	564 ft.
12 1/2"	f/416.7	576 ft.	f/416.7	576 ft.	f/416.7	576 ft.
12 3/4"	f/433.3	588 ft.	f/433.3	588 ft.	f/433.3	588 ft.
13"	f/450.0	600 ft.	f/450.0	600 ft.	f/450.0	600 ft.
13 1/4"	f/466.7	612 ft.	f/466.7	612 ft.	f/466.7	612 ft.
13 1/2"	f/480.0	624 ft.	f/480.0	624 ft.	f/480.0	624 ft.
13 3/4"	f/500.0	636 ft.	f/500.0	636 ft.	f/500.0	636 ft.
14"	f/514.3	648 ft.	f/514.3	648 ft.	f/514.3	648 ft.
14 1/4"	f/533.3	660 ft.	f/533.3	660 ft.	f/533.3	660 ft.
14 1/2"	f/550.0	672 ft.	f/550.0	672 ft.	f/550.0	672 ft.
14 3/4"	f/568.2	684 ft.	f/568.2	684 ft.	f/568.2	684 ft.
15"	f/588.2	696 ft.	f/588.2	696 ft.	f/588.2	696 ft.
15 1/4"	f/600.0	708 ft.	f/600.0	708 ft.	f/600.0	708 ft.
15 1/2"	f/625.0	720 ft.	f/625.0	720 ft.	f/625.0	720 ft.
15 3/4"	f/646.2	732 ft.	f/646.2	732 ft.	f/646.2	732 ft.
16"	f/666.7	744 ft.	f/666.7	744 ft.	f/666.7	744 ft.
16 1/4"	f/690.5	756 ft.	f/690.5	756 ft.	f/690.5	756 ft.
16 1/2"	f/714.3	768 ft.	f/714.3	768 ft.	f/714.3	768 ft.
16 3/4"	f/733.3	780 ft.	f/733.3	780 ft.	f/733.3	780 ft.
17"	f/750.0	792 ft.	f/750.0	792 ft.	f/750.0	792 ft.
17 1/4"	f/771.4	804 ft.	f/771.4	804 ft.	f/771.4	804 ft.
17 1/2"	f/790.5	816 ft.	f/790.5	816 ft.	f/790.5	816 ft.
17 3/4"	f/812.5	828 ft.	f/812.5	828 ft.	f/812.5	828 ft.
18"	f/833.3	840 ft.	f/833.3	840 ft.	f/833.3	840 ft.
18 1/4"	f/857.1	852 ft.	f/857.1	852 ft.	f/857.1	852 ft.
18 1/2"	f/880.0	864 ft.	f/880.0	864 ft.	f/880.0	864 ft.
18 3/4"	f/904.8	876 ft.	f/904.8	876 ft.	f/904.8	876 ft.
19"	f/925.0	888 ft.	f/925.0	888 ft.	f/925.0	888 ft.
19 1/4"	f/952.4	900 ft.	f/952.4	900 ft.	f/952.4	900 ft.
19 1/2"	f/975.0	912 ft.	f/975.0	912 ft.	f/975.0	912 ft.
19 3/4"	f/1000.0	924 ft.	f/1000.0	924 ft.	f/1000.0	924 ft.
20"	f/1020.0	936 ft.	f/1020.0	936 ft.	f/1020.0	936 ft.
20 1/4"	f/1047.6	948 ft.	f/1047.6	948 ft.	f/1047.6	948 ft.
20 1/2"	f/1071.4	960 ft.	f/1071.4	960 ft.	f/1071.4	960 ft.
20 3/4"	f/1100.0	972 ft.	f/1100.0	972 ft.	f/1100.0	972 ft.
21"	f/1125.0	984 ft.	f/1125.0	984 ft.	f/1125.0	984 ft.
21 1/4"	f/1153.8	996 ft.	f/1153.8	996 ft.	f/1153.8	996 ft.
21 1/2"	f/1180.0	1008 ft.	f/1180.0	1008 ft.	f/1180.0	1008 ft.
21 3/4"	f/1209.7	1020 ft.	f/1209.7	1020 ft.	f/1209.7	1020 ft.
22"	f/1234.5	1032 ft.	f/1234.5	1032 ft.	f/1234.5	1032 ft.
22 1/4"	f/1263.2	1044 ft.	f/1263.2	1044 ft.	f/1263.2	1044 ft.
22 1/2"	f/1288.0	1056 ft.	f/1288.0	1056 ft.	f/1288.0	1056 ft.
22 3/4"	f/1318.2	1068 ft.	f/1318.2	1068 ft.	f/1318.2	1068 ft.
23"	f/1343.8	1080 ft.	f/1343.8	1080 ft.	f/1343.8	1080 ft.
23 1/4"	f/1375.0	1092 ft.	f/1375.0	1092 ft.	f/1375.0	1092 ft.
23 1/2"	f/1400.0	1104 ft.	f/1400.0	1104 ft.	f/1400.0	1104 ft.
23 3/4"	f/1437.5	1116 ft.	f/1437.5	1116 ft.	f/1437.5	1116 ft.
24"	f/1464.3	1128 ft.	f/1464.3	1128 ft.	f/1464.3	1128 ft.
24 1/4"	f/1500.0	1140 ft.	f/1500.0	1140 ft.	f/1500.0	1140 ft.
24 1/2"	f/1538.5	1152 ft.	f/1538.5	1152 ft.	f/1538.5	1152 ft.
24 3/4"	f/1577.8	1164 ft.	f/1577.8	1164 ft.	f/1577.8	1164 ft.



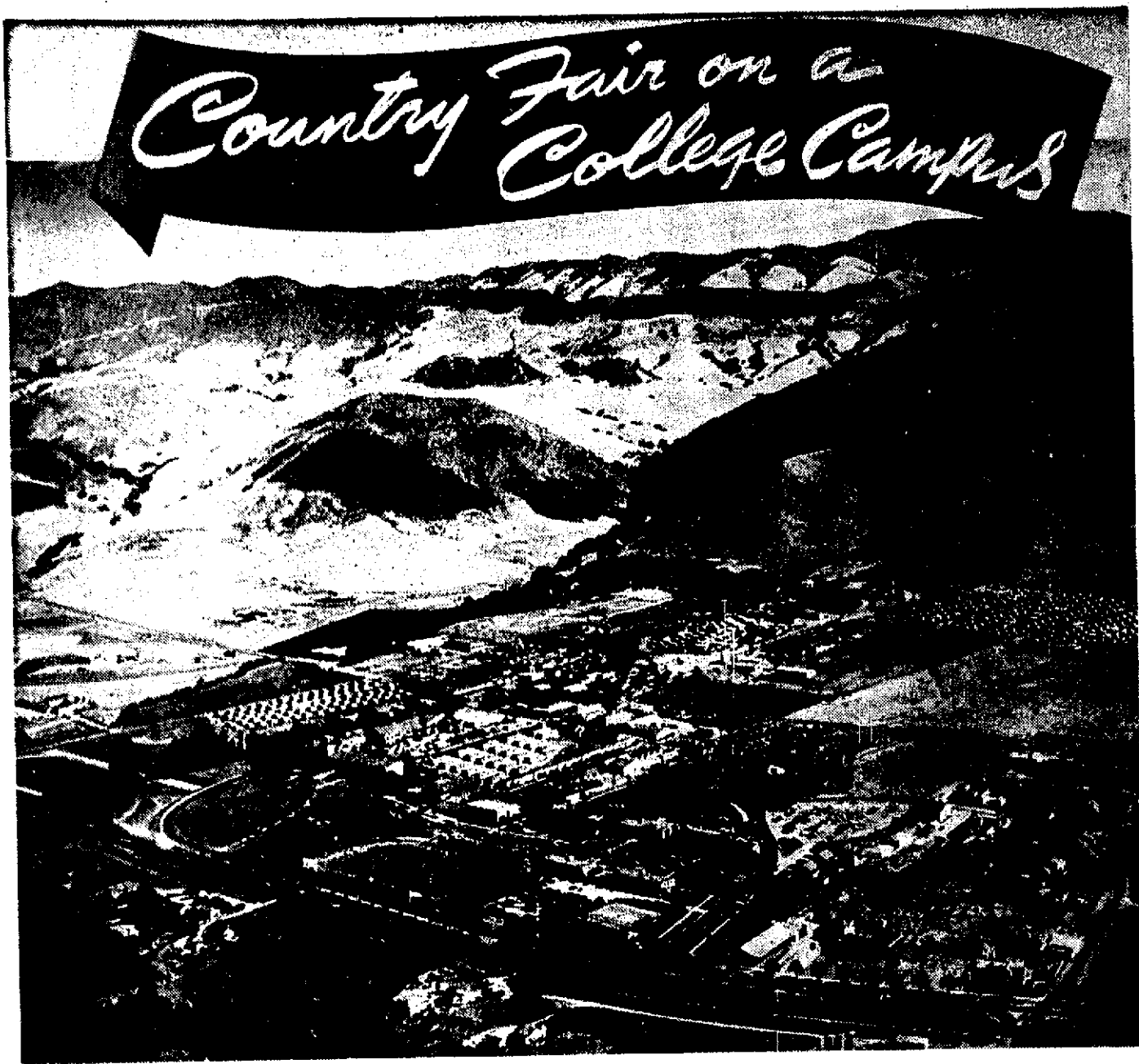
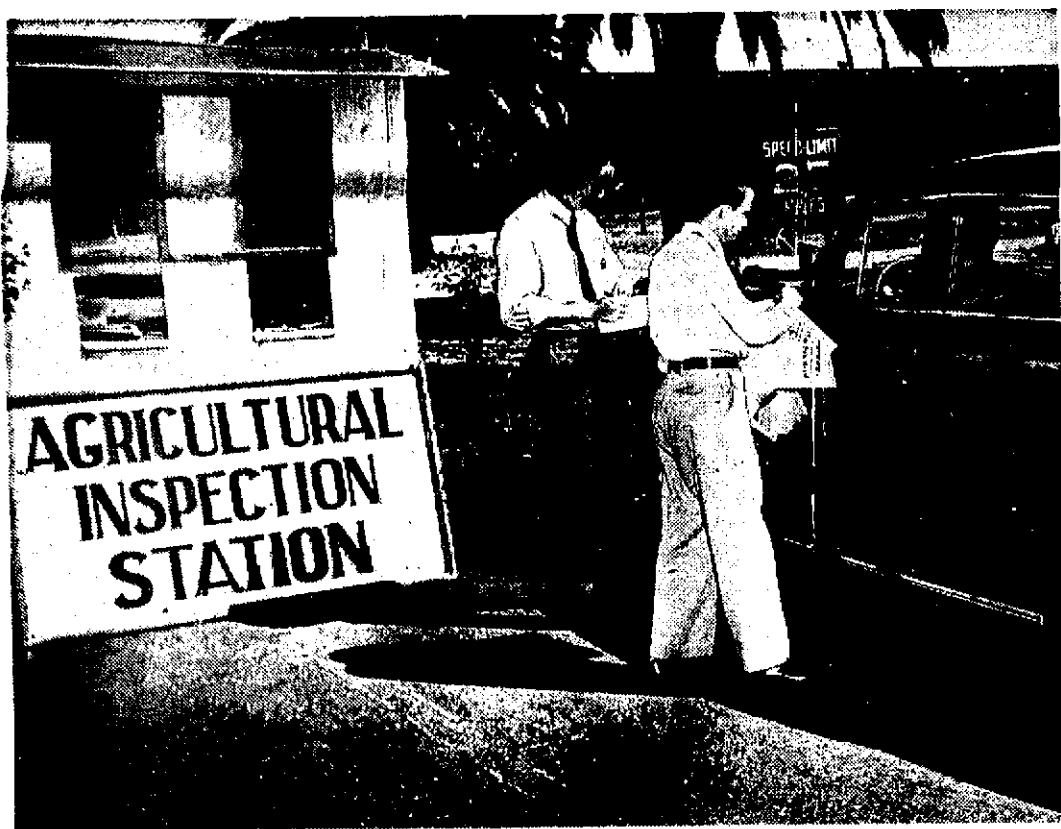


Photo by John H. Klopp

Once again the sprawling, 3000-acre campus and farm of California State Polytechnic College (above) at San Luis Obispo will be the scene Friday and Saturday of the famed Poly Royal show, "County Fair on a Campus," which draws thousands of visitors from all over the state. Show is designed to entertain, show the school's down-to-earth training policy.



Lois Butcher of San Francisco State College is queen of the Poly Royal show. Cal Poly has no coeds, seeks queen from the feminine ranks on campuses of other state colleges.



Students check in Poly Royal visitors, issue programs and act as guides. The show this week is expected to draw 15,000 attendance.



J. J. Thompson, livestock specialist, explains for crowd points in sheep judging.



Photo by Guernsey Breeders Journal

The 1949 queen, Dona Grace Durbage, of Humboldt State College, had a chance last year to try hand at milking one of the prize cows.

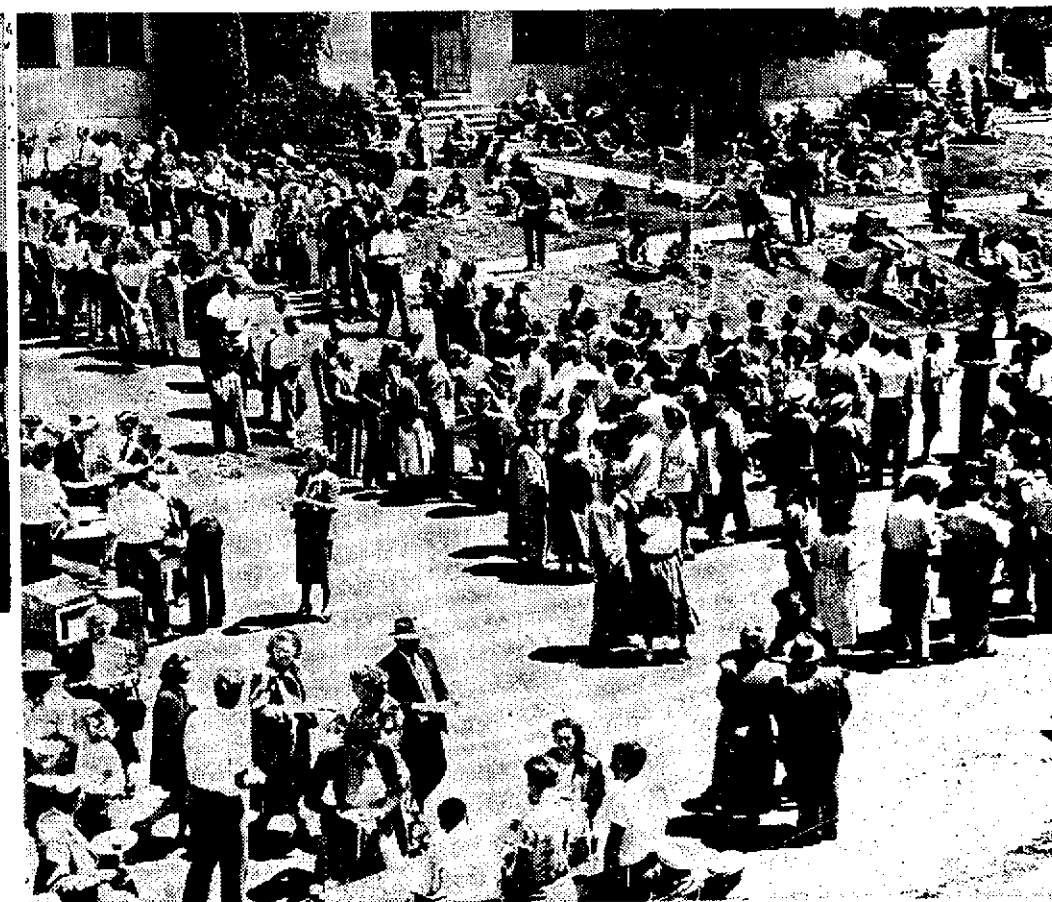


Photo by Art Gram

Otto Kohnke of Long Beach examines a welding specimen through microscope in the Cal Poly engineering test lab as family looks on.



Collegiate cowboy rides in the Poly Royal rodeo. Other events in the new arena will include stock judging, demonstrations, Cal Poly relays and a carnival run by the various campus groups. Cal Poly has grown to include a student body of nearly 3000 men. Studies are provided in science and humanities, agriculture and engineering. Voorhis Unit, San Dimas, and Kellogg Arabian Horse Ranch are Cal Poly branches.



A western-style barbecue with all the trimmings was served to more than 5000 persons who attended Poly Royal show last year.

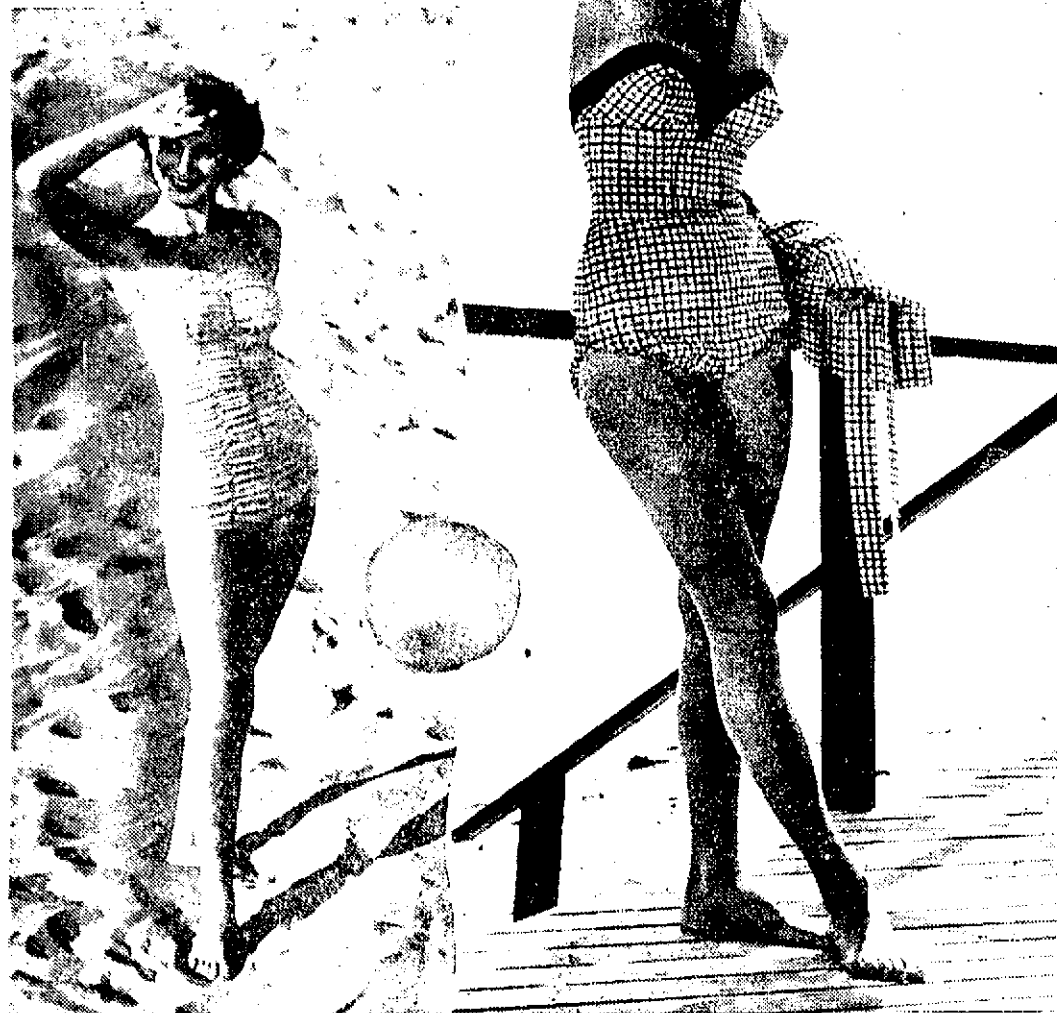




Swimsuits and playwear in the Southland retain high style again this year, as witness designs here.



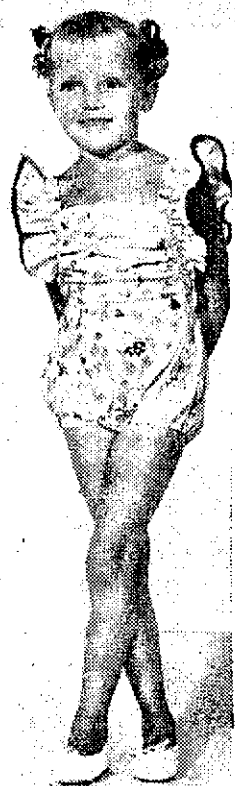
## Glamour for Southland Beaches



A scalloped top, strapless swimsuit by Maurice Handler is shown (left above). Swimwear bodice that could well "go formal" by addition of a skirt is shown above. It is among first swimsuit collection by Howard Greer for Caltex.



"Lucky Sixpence" is name for the easy-on-budget, coin-dot ensemble (below).



A suit with 2-tone styling (above) also incorporates Howard Greer bodice idea.

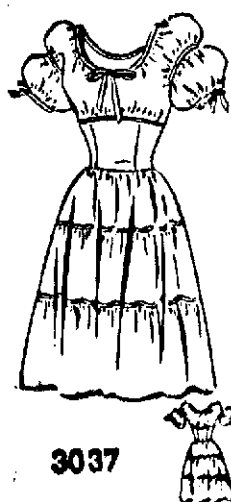


"It's Summer" is a fitting title for playsuit (at left above). It's by J. Darling.



Romper swim-and-play suit (left) for youngsters has charm of Cole creation.

## For Square Dancing



3037

WITH square dancing all the rage at the moment, you'll be delighted with this captivating dress for these gay evenings. Young and smart, with puffed sleeves, tiny waist and full tiered skirt. Worn here by Frances Langford, R. K. O. Radio Pictures star.

Pattern No. 3037 comes in sizes 11, 12, 13, 14, 16 and 18. Size 12, 5 1/2 yards of 35 or 39-inch fabric.

Pattern No. 3037 can be purchased for 25 cents. Please remit in coin or stamps (coin preferred), giving your name, address, pattern number and size. Mail your order to Premiere

Patterns, care of Long Beach Press-Telegram Southland Magazine, P. O. Box 99, Station G, New York 19, N. Y.

The new spring and summer issue of "Stylist" has a wealth of suggestions for every woman who sews. It includes specially designed styles, easy-to-make patterns and a gift pattern inside the book. Price 25 cents.

Novel, exclusive, up-to-the-minute patterns of this type will be offered from time to time by Southland Magazine. To facilitate delivery of your patterns, always mail your order to the San Francisco address above. Allow 10 days to two weeks for delivery.



Square dancing calls for its own particular type of costume, like dress worn here by Frances Langford.

## Sham Bob

By Alicia Hart

**F**AKING a short bob without yielding to the scissors is a good trick which girls who want hair to look short without cutting it can put across.

If hair is long enough to bring ends forward, these can be spread bang-fashion over the brow. To fake the "spit-curls" characteristic of this year's short-cuts, bring wispy tufts of hair out at the sides of the face. What you do with the long hair that's hidden under your hat is your own business, but the more smoothly it's pinned down, the less bulky it will look under a little cap or cloche.

Another way to put the short-cropped idea across without cropping is to use a pinon bang. With such a false piece, matched to the color and texture of hair, a girl can sport a gamin bang or a ragged fringe of curls which looks authentically 1920.

And if you have a shingle cut you want to let grow, here's an idea fashioned by Lura de Gez, a leading New York hair stylist: Curl the hair forward or back in a modified feather bob, for the young face. The entire hairline should be kept short by frequent trimmings while the crown hair is growing. Jeweled clips may be used to hold obstinate ends in place.



This modified feather bob with hair curled forward is suitable for a young face in changing shingle.

## Blouse Trick

By Alicia Hart

**T**O GIVE new glamour to an old jersey evening blouse, borrow a leaf from the notebook of a famed designer. He uses large rhinestone buttons to outline the off-shoulder neckline of a blouse. It's a change which you'll make in minutes and which will allow you to dine out looking chic.

The buttons you can find at any notions counter. Their glitter enhances the plain black and gives an old blouse a new dramatic flair. But when you stud your blouse with these jewel-like buttons, watch the other jewelry you wear. The buttons in themselves create a necklace effect, so it's best to leave your other sparklers in their jewel case.

But you can wear earrings without marring the over-all look. To have earrings fit in with your costume, use two matching rhinestone buttons. Pry off the button shanks with pliers, smooth the rough sur-



An old blouse gains new life for evening wear by addition of big rhinestone buttons at the neckline.

face with a nail file and fit the buttons with earring backs which you can find at the dime store. Use a household cement or metal glue to join backs and buttons and your earrings will stay put permanently.

## Hobby by Mail



Here are a few of the salt and pepper shakers in the interesting collection of Mrs. J. H. James.

By Frances Hileman

**P**URSUING a hobby means, to most of us, keeping an eye out for an unusual item in out-of-the-way places and spending our vacations looking for one more article to add to a collection.

Mrs. J. H. James of 323 E. 37th St., has found a much easier way to carry on her hobby—she has the help of her family and friends. Last year she decided to collect salt and pepper sets and, after notifying friends in various parts of the United States, she sat back and waited for action. Unusual and attractive sets began pouring in, and continued to such an extent that Mr. James had to build four special shelves around her kitchen to hold them.

Among them are Swiss bell-ringers with the condiments held in each handle; an Amos and Andy from Canada; corn from Iowa; Chinese girls; hens from Germany; girl with hat-boxes from Japan; jugs from Arkansas; chef and cook straight from New Orleans; elephants from San Antonio, flying fish from Catalina, and

many others, all representing a section of the world. Perhaps the most unusual are copies of totem poles from Alaska and a girl and boy from Holland. Some articles are carved from native wood, others are of porcelain, pottery, tree bark, glass and stone. A miniature set representing two Mohammedans, pottery cowboy boots from Texas and horses from Kentucky, make up this fascinating collection.

Although Mrs. James does some of the collecting herself, most of the salt and pepper sets have been sent to her by her friends. Which might give the rest of us an idea if we start a hobby.

## Table Idea

**L**ACK of kitchen table space can be overcome by a home-made dropleaf table built from the wall. This means that the table can be closed when not in use so that it takes up no unnecessary space. For quick lunches and breakfast-on-the-run, it eliminates the time and effort of setting the table in the dining room.

Use a folding chair for this table so that it can be stored away in a minimum of space. Right above the table, build some open shelves and use them to display favorite china. Edge the shelves with a gay new pattern of decorative shelving and then take that same edging and paste it around the edge of the dropleaf table to tie in with the decor. Shellac it to preserve it better.

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# = Serve a Buffet Supper

By Mildred K. Flanary

**B**UFFET suppers enjoy an endless popularity both for informal family affairs and for parties. They save a lot of trouble for the hostess and they make for fun and conversation as guests help themselves.

A good way to assemble a tempting buffet supper is to start with fried chicken, all done up brown and tempting and served from a straw basket. Cabbage slaw, fresh pineapple, potato chips or French fries, green onions, olives, small bread and butter sandwiches and the family choice dessert. Here's a recipe for chicken, basket style:

Place half cup flour seasoned with 2 teaspoons salt and 1/4 teaspoon pepper. Shako chicken till thoroughly covered with flour mixture then fry in a hot frying pan with 1/2 inch of hot fat (about 6-7 tablespoons) and brown slowly and thoroughly. Turn heat low and continue frying for 35-60 minutes, depending on the size of pieces.

For a less pretentious affair, or when guests drop in unexpectedly, a buffet tray assembled to suit the season is always welcome. For spring, little green onions, crisp radishes, cold meats and cheese slices and potato chips are easily obtained.

To make an attractive arrangement of these tempting foods, nest stuffed and ripe olives and radishes in lettuce cups at the ends or sides of your tray with pearly onion stalks making a dividing line between the groupings.

Cheese slices and meat take the center spot on the tray in any one of a number of inviting arrangements, depending on the shape of your tray.

There is such a variety of cheeses to be had these days that such a tray can be made thoroughly interesting. Here is a suggestion:

## Buffet Tray

Stuffed olives  
Ripe olives  
Radish roses  
Green onions  
Potato chips  
Summer sausage  
Liver sausage  
Packaged pasteurized process American cheese slices  
Lettuce

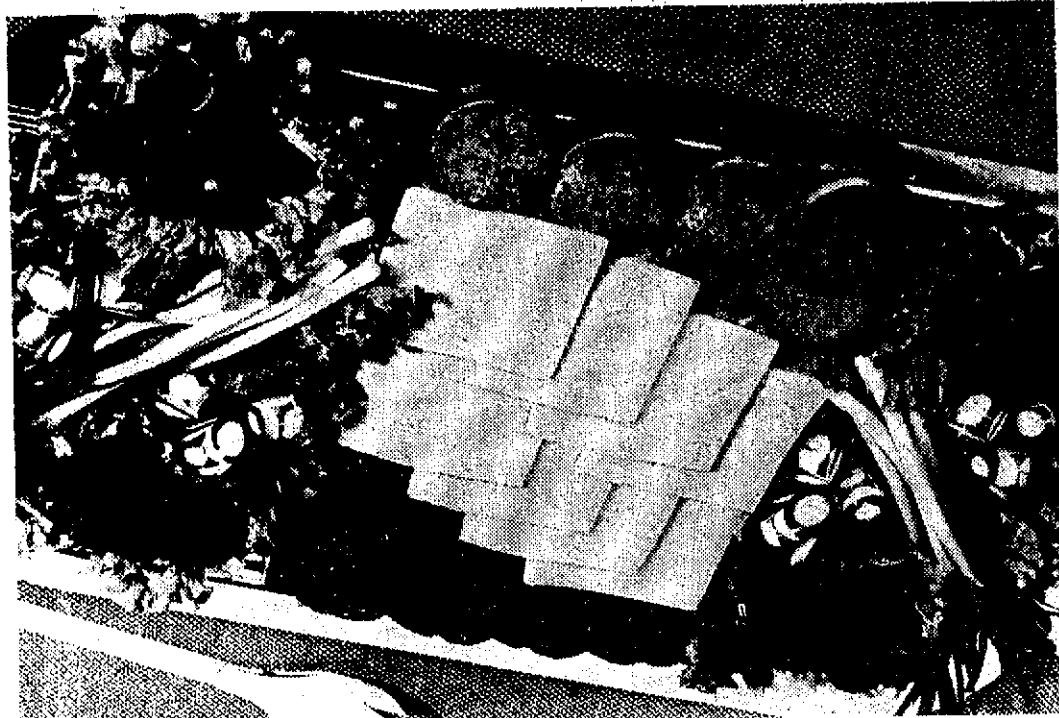
On either end of a tray arrange stuffed olives, ripe olives, radish roses, and green onions in lettuce nests. In the center of the tray place the meat and cheese.

For a completely different service try this Molded Avocado and Tuna Loaf. The layers of this Avocado and Tuna Loaf can be made and served separately, but for buffet dinners and other party occasions, it's smart to combine the meat and salad courses in one handsome molded dish. Accompany this with trays of potato chips, relishes of various kinds and a beverage, and guests will make a request repeat call.

## Molded Avocado and Tuna Loaf

1 envelope unflavored gelatine  
1/2 cup cold water  
1 cup hot water  
3 tablespoons lemon juice  
1 teaspoon salt  
1 7-ounce can tuna fish, flaked  
1 cup diced celery  
1/2 cup chopped pimiento  
1 cup crisp salad greens

Soften gelatine in cold water; add hot water and stir until dissolved. Add lemon juice and salt; chill until the mixture is the consistency of unbeaten



Cheese and ready-to-serve meats can be the central features of an easily-assembled buffet supper such as that on the platter in the photograph above.

egg white. Fold in flaked tuna fish, celery and pimiento. Turn into a 9x5x3 inch loaf pan and chill until almost firm. Then top with avocado layer and chill until firm. Just before serving, unmold on crisp salad greens garnish if desired with wedges of avocado, ripe and green olives. Yield: Eight servings.

## Avocado Layer

1 envelope unflavored gelatine  
1/2 cup cold water  
1/2 cup boiling water  
1 teaspoon sugar  
2 tablespoons lemon juice  
1 cup mashed avocado (1 large)  
1/2 cup sour cream  
1/2 cup mayonnaise  
1 teaspoon salt  
1/2 teaspoon tabasco

Soften gelatine in cold water, pour in boiling water, and stir until dissolved. Add sugar and 1 tablespoon of the lemon juice. Chill until the consistency of unbeaten egg white. Immediately after mashing avocado, add remaining tablespoon lemon juice, sour cream, mayonnaise and seasonings. Mix thoroughly with chilled gelatine mixture. Turn on top of first layer. For some extra special rolls which are just right for a buffet, try these Bran Pocketbook Rolls.

## Bran Pocketbook Rolls

1/2 cup all-bran  
1/2 cup milk  
1 egg, beaten  
3 tablespoons shortening  
1 1/2 cups sifted flour  
4 teaspoons baking powder

1 teaspoon salt  
1 tablespoon sugar  
1/2 cup cornmeal

Combine all-bran, milk and egg. Cut shortening into sifted dry ingredients until coarsely mixed. Add the milk mixture, stirring only until combined. Turn onto floured board; knead lightly. Roll out to one-half

inch thickness. Cut with 2 1/2 inch floured biscuit cutter. Brush each round with milk and fold over in half like Parker House rolls. Place on baking sheet, brush tops with milk. Bake in hot oven (450° F.) about 15 minutes or until browned. Yield: 18 2 1/2 inch rolls.

Here is a good dessert recipe:

## Buttercrisp Ice Cream

2 cups rice krispies  
3 tablespoons brown sugar  
1/2 cup chopped nutmeats  
2 tablespoons butter or margarine  
1 quart vanilla ice cream  
Crush rice krispies into fine

crumbs; mix with brown sugar and nutmeats. Melt butter in heavy frying pan; add cereal mixture. Cook, stirring constantly until sugar melts and caramelizes slightly. Cool and crumble. Fold into softened ice cream and pack in refrigerator trays or in paper cups. Freeze. Yield: 8 servings.

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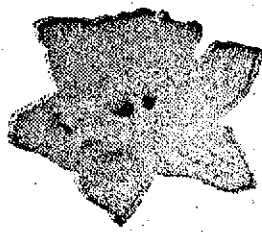
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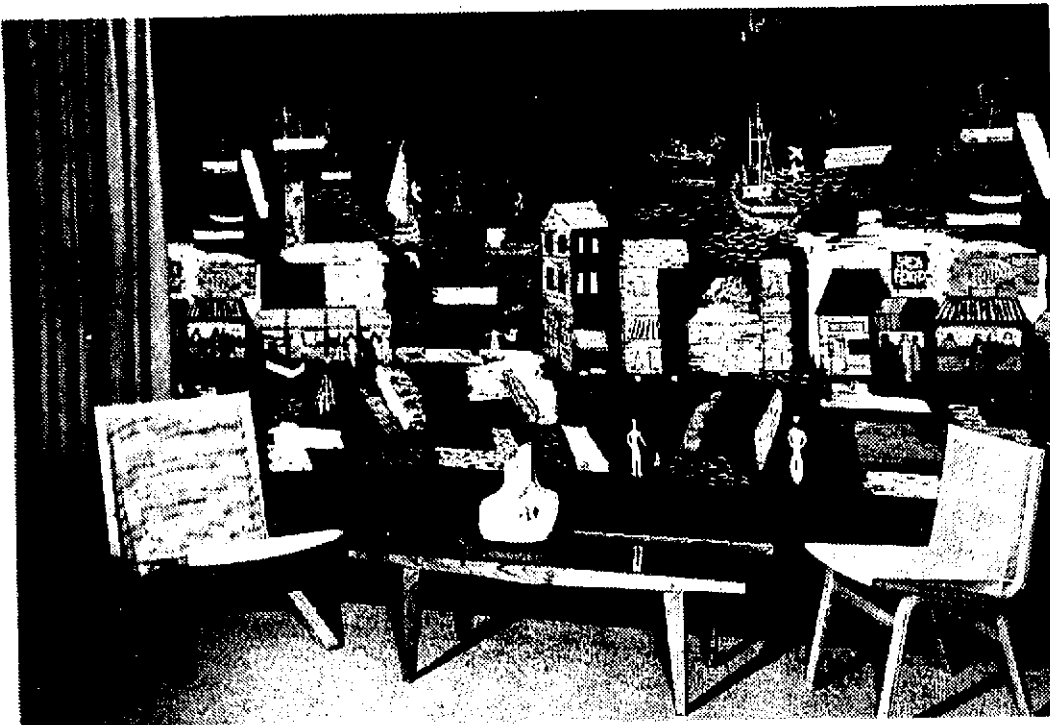
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"Fisherman's Wharf," a new wallpaper mural designed by James Seeman, of New York, presents a colorful, light-hearted view of the San Francisco Bay area.

# Wallpaper Murals

By Caroline Coleman

**B**ELIEVING that most families are thwarted in their desire for travel and beauty, James Seeman, a New York muralist, has created a new collection of wallpaper murals based on his own travels and research. These murals undoubtedly will find their way into some Long Beach homes, and soon.

The murals consist of individual panels which form complete compositions when joined together on the wall. Two of the designs are inspired by the picturesque American cities of San Francisco and New Orleans. Painted in modern watercolor technique, they are composite impressions rather than reproductions of actual streets, and give perspective outdoor views which make walls look like picture windows.

The jaunty "Fisherman's Wharf," depicting San Francisco's waterfront, is particularly effective in creating an illusion of spaciousness because it is drawn as though seen from one of the city's hills to include a deep view of the bay. The four-panel scenic is executed in a distinctive contemporary manner. Areas of such vivid tones as emerald green and brick red roughly block out a color pattern, while superimposed thin black lines loosely sketch a row of waterfront buildings, with automobiles and figures in the foreground and boats in the background.

"New Orleans" captures the warm old world atmosphere of that city's French quarter, with its courtyard buildings, intricate iron grillwork fences and balconies, and a profusion of tropical plants. Street singers on one corner and a horse-drawn carriage in the foreground provide gala touches. For rooms that do not have large, continuous wall expanses, Seeman has designed Oriental murals whose panels can be used individually and interchangeably. "Lotus," a

delicate Chinese-style floral done in four panels of precisely traced, softly colored flowers and trees, is unusually versatile. Another panel, "Rubbaiyat," can be staggered up a staircase. This mural is drawn in the charmingly naive, conventionalized manner of medieval Persian prints. Placed flat with little regard to perspective, it has typical Oriental motifs.

Since the murals are designed to accent an important section of a room, they are intended for use on one or two walls only, unless the room is unusually large. The other walls can be covered with solid-colored wallpaper matching the background or painted in the background color.

Each design is available in a wide range of skillfully blended color combinations to harmonize with any decorating scheme. Panels are each 28 inches wide and 10 feet high, and can be cut in length to fit the height of the wall.



# Latest Techniques May Bring New TV, Movie Era

## The Living Theater

### Housewife Tops First Night Fans

By Jack Gaver

THE MOST wide-eyed first nighter of the New York theatrical season has been a comely young housewife from the mid-west. At last she is seeing at first hand the people and things she knew about only by report in Indianapolis, where she toiled in a basement to pioneer in the selling of printed plays to the public.

She is Nancy Briney, co-founder with her husband, Paul, of the Fireside Theater, a book club whose members have the opportunity to buy a new play each month.

### Illusions His Job

HOLLYWOOD, April 22. (AP)

A white-haired, goateed wizard called Dante has invented more tricks than any other magician, but he says his "million-dollar illusion" is saving a woman in half.

Dante says he created this illusion in 1920. Since then he has improved on it.

"Now I can move the two halves around the stage," he said. "The head, in one half of the box, sings. The toes, on the other side of the stage, wiggle."

Dante was a constructionist (or carpenter) for the magician Thurston when he created the saving stunt. On Thurston's death he acquired all his tricks and was named his successor.

"I have been making magic for 30 years," he said, "and I have originated 25 major illusions and 10 lesser ones. This surpasses the inventions of all other leading magicians put together."

THE professional magicians, by the way, call them "illusions" not tricks.

Among Dante's other illusions are the barber shop travesty, where he winds up shaving himself. He is the father of the magician's rehearsal and the getaway, in which a pretty girl steps on a scale, drops in her penny and vanishes.

"I turn out five or six illusions every March, and that is my output for the year," he said. "I don't believe in astrology, but March must be my inventive period."

There are few, if any, other men in the world who actually can create and construct the illusions which become magic in the hands of professional wizards.

"It takes more than just carpentering to create a first class illusion," he said. "It takes imagination, then the skill to carry the whole plan out. The apparatus has to be correctly made, light, portable, easily set up and knocked down. Too many magicians find themselves lugging around boxcar loads of equipment."

Dante himself has a boxcar full of paraphernalia. He uses it when he travels with his troupe of 30 putting on "Dante's Corrupted Inferno."

The magician, whose real name is Harry A. Jansen, brought \$50,000 of his equipment to RKO Radio, where he is doubling as actor and technical adviser in "Bunco Squad," a melodrama about phony spili-rualists.

A magician can't do much to copyright his illusions, he said.

"About all we can do is make them so complicated they can't be duplicated," he said. "But impostors are always trying."

Dante knew Houdini, along with most other top-flight wizards. He says Houdini didn't know much except how to get out of a trunk.

"He had a good press agent," Dante said. "He was a great showman, but he invented very little. He was not a great magician."

### Aid Red Cross

Mickey Rooney and Terry Moore, stars of Columbia Pictures' "Freddie the Great" (tentative title), were guests of honor at the opening of Los Angeles City College's Red Cross drive last week, along with another young Columbia star, Jerome Courtland.

"I have been going to the first nights and just gawking my head off," Mrs. Briney said. "I've been hearing about these people for years—the critics, actors and actresses and all those other regulars."

"I've never enjoyed anything so much in my life. Some of them are people I have to do business with but it will take me a little while to get over a feeling of awe in their presence."

Briney, who is fond of the theater, conceived the idea of a theater book club in 1946. The couple sank their small nest egg in the venture and struggled along, working against the odds of limited capital, no help, difficulty in getting copies from New York publishers, mailing problems, etc. Mrs. Briney gave up her job to devote all of her time to it.

They built up a list of subscribers in two years and, while the total was not extraordinary, 60 per cent of the subscribers were sticking.

When the transfer to New York came, they were on the point of dropping the club until Mrs. Briney thought to consult A. Milton Runyon, president of the Literary Guild. He was impressed sufficiently with the idea to make some tests, and, on the basis of them, to take the Fireside Theater under the Guild's powerful wing. Mrs. Briney has been retained as editorial supervisor.

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LILLI PALMER, the darling of the drama critics whose attitude toward her alone for a multitude of other sins, has settled her employment problem for next fall. She will have the leading role in a new John Van Druten play, "Bell, Book and Candle."

It will be produced by Irene M. Seznick, who presented "A Streetcar Named Desire." Rehearsals are scheduled for Sept. 18, with New Haven and Boston to see the play before New York.

Miss Palmer, now in "Caesar and Cleopatra," will be busy this summer making a film in Italy with her husband, Rex Harrison.

THE production of Barrie's "Peter Pan" to be offered here tomorrow is a little more than a regular presentation. There will be background music and a few songs composed by Leonard Bernstein. It is not, however, a musical comedy version of the famous play. Jean Arthur and Boris Karloff are the stars.

### Nobody on Street Knows This Star

HOLLYWOOD, April 22. (AP)

Nancy Olson, whose first acting part was "Cinderella," got to be a movie star in one year. But still nobody recognizes her on the street.

Miss Olson has appeared in four big pictures, one of them with Bing Crosby. However, only the first of them has been released.

"When I tell people I'm in movies," she said, "they think I'm kidding. Maybe someday, somebody will ask me for my autograph."

The blonde young actress never even dreamed of being in the movies, until the movies came to her.

"I thought occasionally about going on the stage," she said, "but mostly I wanted to be in radio. I had my own radio show in Milwaukee when I was 12."

I don't want to be called a Cinderella. I worked hard for it all. I studied acting and stagecraft in high school and three



Lana Turner, breath-takingly beautiful as of old, will return to the screen after a lapse of two years in Metro-

Goldwyn-Mayer's "A Life of Her Own," soon to be released. Her leading man will be Ray Milland.

### Crude Haircut Only Movie Deception

HOLLYWOOD, April 23. (AP) It was another of the wondrous deceptions of movie-making. Deborah Kerr came into the studio café almost unrecognizable, her red-gold hair freshly hacked off at the ears. She'd just given herself a crude haircut inside a jungle tent on a studio soundstage. The scene will match up with exteriors shot 9000 miles from here, in eastern Africa.

Incidentally, the hair that Deborah whacks off is only a wig, but she was as heart-broken as if it were her own. In the scene, she explained, she has been struggling through the brambly jungle, snagging her hair on the undergrowth. She shears it in desperation.

The exteriors were the most exhausting in pretty Miss Kerr's career. They were filmed, she said, during a week

when the mercury daily hit 145 to 155 degrees. The setting was 450-foot Murchison Falls in Uganda protectorate. Every morning the 23 Hollywoodians and a larger number of native bearers had to struggle up a cliff trail with equipment from their campsite at the foot of the falls.

Miss Kerr was fascinated by the sight of 60 elephants swigging water from the river. "And the hippos—they're the sweetest things," she said. "We saw thousands of them." One grunted a farewell for her every morning as she slept in a tent 10 feet from the stream. The Murchison Falls location, the most rigorous of the trip, was reached by plane, auto and steamer.

Deborah plays Elizabeth Curtis in the adaptation of the novel, "King Solomon's Mines." Richard Carlson plays her brother and Stewart Granger the white hunter. She was accompanied on the excursion by her husband, Tony Bartley, former RAF flier. They left their 2-year-old daughter, Melanie, with their parents in London.

Seven trucks carrying equipment included a refrigerator unit for film. Exposed film was flown back to Hollywood in ice-cooled cans, with stops along the way for fresh ice. The studio figures that the expedition traveled 25,000 miles, counting its shuttling about Kenya, Uganda, Tanganyika and the Belgian Congo. It crossed the equator a dozen times, the spokesmen says, and encountered a blizzard on Mt. Kenya.

The beauty of the scenery more than made up for the hardships, Deborah said.

### Record Album

By Delos Smith

TWO RECORD makers are coming forth simultaneously with Verdi's "Falstaff," which is not hard to take. Shakespeare's Pot Belly is never quite the man as he lumbers and fulminates against one of the finest of all comic opera scores.

Both versions were recorded in Italy. Cetra-Soria's is complete, on three 12-inch LP's. Capitol's comprises Falstaff's appraisal of the worth of honor; his scene with the disguised woman whose honor he's going to dirty up if he can; his effort to convince the lady of the intrinsic beauty of a pot belly, and his despairing monologue of being unloved and unappreciated. It is on three 12-inch 78 rpm's. An LP pressing will be offered later.

The Cetra-Soria Falstaff is Giuseppe Taddei, a 34-year-old baritone well known in Europe, who has never been heard in this country. He is a Falstaff of memorable stature, creating the character with the endless things he can do with his voice, from bel canto to grunts, gurgles and cackles. Comparing his Falstaff with that of Mari-

ano Stabile, which is on the Capitol records, gives him a sizable edge. Stabile's endeavors are largely those of a singer's; Taddei's are those of both an actor and a singer.

Capitol's orchestral support, by La Scala Orchestra under Alberto Erede, has more stuff than Cetra-Soria's Radio Italiana Orchestra under Mario Rossi. This is very important, for here is a score crowded with lights and shades—with innumerable subtleties that are all indivisible parts of the whole Verdi was 80 when he composed it but probably it is his best—certainly it is one of his best.

Since Capitol's version is of excerpts centering on Falstaff, the supporting singers aren't important.

### Photog's Soul More Vital Than Speed of Shutter

By Patricia Clary

HOLLYWOOD, April 22.

(AP) Home photography fans would get better pictures if they threw away their instruction books, an Academy-award-winning cameraman says.

The speed of the shutter and the intensity of the light don't make half so much difference in getting a good picture as the art in the soul of the photographer, Winton Hoch contends.

Without belittling the intricacies of his own trade, as lensman of 20th Century-Fox's "Trumpet to the Morn." Hoch said there is too much mystery

and technical hocus-pocus in photography.

"Critics talk too much about the technical details of shooting pictures and not enough about the broader aspects," he observed.

"An amateur sees a prize-winning picture at an exhibit and he painstakingly studies all the technical details like the shutter speed, filter type, lens size and lighting plan. He thinks all he has to do to get a picture just as good is to follow the instructions."

"Where he makes his mistake is in not realizing what put the entry there in the first place. It wasn't the kind of camera or placing of lights. It was the 'feel' of the artist for his subject—the good taste, the bal-

ance, composition and texture of the picture."

Mechanical instructions have their place in photography, of course, but Hoch said they are over-emphasized. He observed:

"Only knowing the camera speed and intensity of light in shooting a panoramic action western like 'Trumpet to the Morn' would be like an architect knowing only the size and color of his bricks. We must strive to catch the 'mass' of Indian wars, the scope of a lonely frontier past, personalities of men and women under severe emotional strain."

"All these must be balanced and composed against an awe-inspiring background. We have little time to think of the mechanics of photography."



### L. B. Joins Music Week Observance

By Mary Lou Zehms

KEYNOTE of the Long Beach observance of National Music Week, May 7-14, will be "Our American Heritage in Music," according to the general chairman, Gladys Comstock Smith. This will be the first time in several years that free concerts will be given almost every day and evening for the general public to attend. Co-chairman with Mrs. Smith is Harry R. Christensen, choir director and baritone soloist.

Mrs. Smith, active in Long Beach music circles, is a pianist, composer and poet. She is president of the Guild of Women Composers and of the Long Beach President's Club, both co-sponsors of events during music week.

Opening the festive events will be a program at 4 p. m. Sunday, May 7 in First Presbyterian Church by the Long Beach Chapter, American Guild of Organists. Rev. R. Merrill Jensen, noted concert organist before going into the ministry, will be guest speaker.

From Monday, May 8, through Saturday, May 13, there will be half-hour noon-day recitals in First Congregational Church, also sponsored by the A. G. O. with Artists Robert Douglas, Harry and Christine Tomlinson of Palm Springs, S. Raymond Parmalee, Vivian Sutton, Dorothy Rankin Smith and Wallace W. Robles of Redondo Beach.

ALLIED Arts International will give a program of music and classical dance at 7:45 Tuesday, May 9, at the Y. W. C. A. Auditorium. It is being prepared by Franklin Pierce Cheney, president, and Edith Emily Dane, chairman.

An invitation is being extended to the public to attend an open meeting of the Women's Music Club at 1:30 p. m., Wednesday, May 10, in Ebbl Theater for the annual spring concert by the choral group under direction of Nine Wolfe Dickinson.

That evening there will be a concert by four choral groups of the Adult Education Department of Long Beach City College including the Mothersingers of the P. T. A., the American Legion Auxiliary Chorus, "The Call of the Church" Choir and the Barbershoppers.

Friday, May 12, at 1:30 p. m., the Woman's City Club will present a musical program in the Masonic Temple to which the public is invited.

Climaxing the week of music will be a gala concert Sunday, May 14, at 7:30 p. m. in Convention Hall of Municipal Auditorium under direction of Gladys Comstock Smith which will include manuscript numbers of the Long Beach Guild of Women Composers: John Berry, talented Long Beach violinist, who gave his debut recital in Los Angeles Tuesday night; William Mack, pianist; Harry R. Christensen, baritone, and the 200-voice Southern California Welch Chorus sponsored by the Cambrian Society of Long Beach.

### Dramas Shot on Celluloid

By Gene Handsaker

HOLLYWOOD, April 22. (AP) They tell you that a new era is dawning in television—and possibly movie-making, too—in a small studio on Sunset Blvd. The first thing you notice that's different is that not one but three cameras are used, sometimes all at once.

One takes the close-up—a cranky old man at a desk in the scene I watched. Another takes in enough of the scene to show both him and his daughter, standing behind him, urging him not to be so mean to the town minister. The third camera takes in a general view of the players and the room, with its potbelled stove, Victorian furniture, and "God Bless Our Home" motto on the wall.

This is Producer Jerry Fairbanks' revolutionary multi-camera technique for shooting films for television. A test film made the sponsor of "Silver Theater" enthusiastic enough to contract for 13 of the half-hour dramas. They formerly were broadcast "live" in New York. Fairbanks is negotiating with all of the top television and radio shows to sell them his method.

"Silver Theater" Director Frank Telford told me: "I think eventually all TV drama will move to film—much faster than anybody anticipates." In conventional movie-making, the heavy camera, on a heavy dolly, rolls forward and backward on a metal track for closeups and long shots. Several stagehands push it. In Fairbanks' system, each of the three light 16-mm. cameras is mounted on three rubber-tired wheels. There are no tracks to be taken up and rolled down in new positions between scenes. Each cameraman shoves his camera about almost as easily as you might move a baby carriage.

As he does so, his left hand turns the knob of a focuser that keeps the image sharp. A viewfinder shows him exactly what the camera sees. Half-hour films are shot in a day, after two days rehearsal. They cost about \$6500, which is about the same as the cost of a live show.

A Fairbanks spokesman claims: "This is the thing that's going to make Hollywood the television capital of the world. Hollywood has the technical know-how, the equipment, and the talent."

### Whistle Fails Her

HOLLYWOOD, April 22.

Anne Baxter, who prides herself on being able to do anything the script calls for, failed when it came to whistling.

She was in a locomotive cab for "A Ticket to Tomahawk," dressed in buckskin for her part as a hard-riding, fast-shooting gal of the old west. She was yelling to some horsemen at the far rear of the train, and then she put two fingers in her mouth and tried to whistle. The script promised in black and white that it would be the kind of a whistle "a whole pack of wolves would make on a drug store corner."

Anne tried over and over. She was becoming pinker by the minute. She had done the impossible for 20th Century-Fox before—played a dipso so realistically in "The Razor's Edge" that she won an Oscar and danced a Charleston in "You're My Everything" that was as torrid as anything Clara Bow ever had done.

"Either I didn't have good instructors," said Anne, "or I'm not an apt pupil. I guess that's it. I took whistling lessons from my husband, John Hodiak, and then Greg Peck gave me a course of study."

Dan Dailey heroically came to her rescue. He hid on the cab floor behind Miss Baxter in the locomotive and when she put her fingers between her lips, he whistled. It was so piercing two girls stopped a block away and looked around.







# Hobby in a Trailer Home



Col. Rollen H. Drake (above) surrounded by tools, works at hobby of making costume jewelry in trailer.

By Lucretia Roper

AFTER writing seven books on aircraft mechanics, Col. Rollen H. Drake, U. S. Army, decided it was time to take up a hobby. Being mechanically inclined, he turned to the making of costume jewelry for his wife and

their many friends about the country.

For 10 years, Col. Drake lived in Washington, D. C., where he was wartime chief of the CAA Airman Agency Unit, but 15 years prior to that he made his home in Long Beach with his parents. Now he and

his attractive wife have returned to the Southland where he is continuing his writing and the pursuit of his hobby.

Because they have a spirit of wanderlust, and are likely to take off for Mexico or Canada on a minute's notice, the Drakes live in a large trailer in North Long Beach. A small alcove at the rear of the trailer is his jewelry workshop, filled with many tools and implements of his hobby. And it is here that he goes to relax after writing another chapter on theory and practical techniques for the aircraft mechanic and specialist.

The average person, looking at a ring, bracelet, necklace or set of cuff links, fails to realize the many steps involved in making each article. Drake mentioned the various processes involved in jewelry making, even for an amateur, as sawing, filing, bending, carving, embossing or repousse, soldering, stone setting, polishing, modeling, casting, hub and die cutting and stamping or pressing. At various times he has used all methods except the last two which are employed commercially.

Drake said that, because stones have been worn upon the persons of men and

women since prehistoric times, in most pieces of jewelry today stones play the principal part. He usually centers each article around a semi-precious stone such as alexandrites, lapis-lazuli, jade, topaz or petrified wood. These are comparatively common and inexpensive, hence he has found them indispensable. The variety of colors in these stones makes it possible for him to produce unusual designs of artistic merit.

Drake has noted also that the pieces of jewelry most prized by our museums today are those made centuries ago, where cleverness in design and workmanship were of much greater value than the material used. He mentioned too that few people know that our honored patriot, Paul Revere, was a worker in the precious metals.

The author has discovered that the making of jewelry cultivates an appreciation of this ancient art which dates back in Egypt to the 15th century B. C. It has made him more sensitive to the beauty of nature as applied to metal and has aroused an interest in the metal industries such as mining, assaying and alloying.

Shakespeare said, "Dumb



—Photos by H. S. Melvin.

Semi-precious stones go into jewelry made as a hobby by Col. Drake. Sterling silver is used in the settings.

jewels in their silent kind, more than quick words do move a woman's mind." Perhaps that is why Mrs. Drake is so appreciative of her husband's art and hobby.

Drake claims that anyone with agile fingers, a few inexpensive tools and a desire to create, can become a worker in jewelry. All it takes is patience and a desire to create a beautiful object. Who knows, you, too, might have a hidden talent.

## Antiques

By Mary Lou Zehms

WITH a ceramic background dating back to the 17th Century, Walter Frederick Goldscheider and his family, with ceramic secrets that had been in the family for 300 years, migrated to America and set up shop when Hitler's hordes overran Austria. Vienna lost one of its most famous pottery establishments. Their loss was America's gain. The famous Goldscheider ware is no longer an imported Austrian product; it is American ware, made in America by our own materials, craftsmen and artists.

When Goldscheider has an idea for a new creation he goes to one of about 20 different artists on his staff to get the idea put in form of design and pattern. After the design is perfected, it is up to his son, Irving, to turn it into a finished object.

All ware is cast from a fine earthenware slip approximating talence, prepared with air-

## Potting Plants

By Robert Ryan

SOME people declare that potted plants are too much of a nuisance—that you can't go off and leave 'em. They're just like children, it's true; they do need a certain amount of care.

During dry weather potted plants need a daily sprinkling. When it's cooler, perhaps they can get along on three or four waterings a week. Local climate conditions must be taken into consideration. In general, monthly applications of fertilizer are exceedingly helpful. It's best when applied in the liquid form. Any commercial fertilizer can be dissolved in water to make liquid plant food.

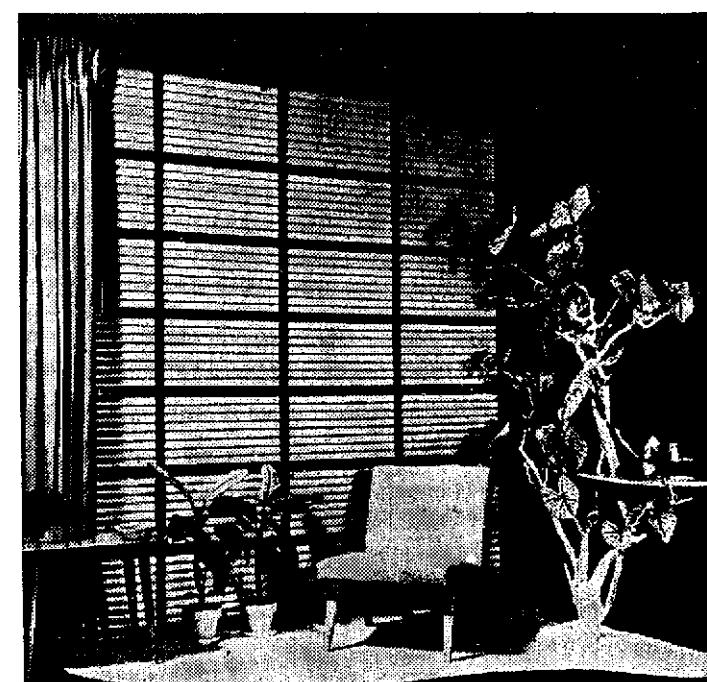
The old controversy of whether glazed pots are better than clay pots is still going on. You'll find glazed pot advocates claiming better results. They declare that clay

pots dry out too quickly for the good of the roots. Redwood tubs, more and more, are coming into vogue.

Some gardeners prefer the use of cans to pots. They contend that evaporation is less and the root ball stays moist longer. However, tin cans are unsightly and eventually rust through whether painted or not.

The new fibre pots are apparently very successful. They have the advantages of not drying out so readily and being less expensive. After a couple of years they do deteriorate, though and then must be discarded.

Potted plants should be kept going strong—watered regularly, and moved to larger pots as growth demands. Grow plants outdoors so they'll be sturdy. They'll bloom longer and really hold their flowers.



New-type plastic tape and slats of same color at regular intervals form a unique window pattern.

## Unique Window

By Beverly Taylor

SOMETHING every woman wants—beauty, practicality, individuality—is found in a new completely washable plastic tape for Venetian blinds.

The new tape is introduced by a manufacturer of aluminum slats. It is color-fast, stretchproof, shrinkproof, and can be wiped clean with a damp cloth or washed. It is claimed that it is not vulnerable to weather, salt spray or fire. The tape is available in eight home fashion colors,

which are set with pigments rather than dyes, and already is being widely acclaimed for its decorative possibilities. It is said that the new tape will last as long as any blind and will outlive most furniture in the average home.

The window illustrated was designed by C. Eugene Stephenson, noted interior decorator. He combines tape and slats to form an interesting pattern that breaks the expanse of the window and adds charm to the room.



This is an example of the Goldscheider creations.

floated materials. This slip is first wet milled and then placed in an agitator. The water added to the batch in the ball mill serves as the flotation medium for casting. All ware is two-fire, so that after drying the pieces are ready for the bisque firing. They are then ready for the underglaze treatment which has helped make Goldscheider ware distinctive.

Prior to coming to this country, Goldscheider was particularly proud of the fact that his father was once commissioned by Emperor Franz Joseph of Austria to produce a beautiful china service in cobalt and gold for Crown Prince Rudolph.

Incidentally, this famous Austrian potter sincerely contends that, despite contrary opinions, American sculptors in general are at least on the same level as those in Europe. He adds, "They evidence as much native ability, and considerably more initiative and ingenuity."

## Room Divided

HOW MUCH of a division should there be in the living-dining room? There are two schools of thought on the subject. One idea is that the dining area should be separated from the living room area as much as possible, and that brings up the question of how the separating should be done. With a built-in partition? A line-up of sectional shelves and cabinets or double faced storage walls? Screens? Draperies from the ceiling to the floor? The other attitude is that it's a real blessing to have a bigger than average room these days, even if it must serve as two, and so nothing should even seem to cut down its proud wall to wall length. For the latter idea, a sofa set cross wall to wall length. For the

it concentrate a conversation group that is separate from, and not looking in on the dining area. A sofa set at a right angle from the front door helps to create the effect of an entrance way when there's no hall.

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# The Versatile Candytuft

By Burleigh M. Beakley

YOU'LL see it blooming in your neighbors' gardens, tuftlike caps of flowers in a variety of heavenly colors. The botanical expert will call it

Iberis, but your neighbors will call it candytuft. And in addition to being a handsome plant when in bloom, it offers a variety of sizes and growth patterns certain to please any gardener.

The candytuft was so named because one of the first species, *I. umbellata*, came from Candia. Seeds sown in the fall bloom in May through July. However, they can be planted almost anytime, with good results.

Permanent beds of this flower should have plenty of light and air. The plant must be given room to spread—set about four inches apart—if the best blooms are to be expected. For continuous season-to-season flowering, sow every two weeks. If planted in the spring, blooms can be expected in two months. Because of this rapid growth, keep the soil loose over the beds for the best blooms. Preventing the plants from going to seed by pinching off old

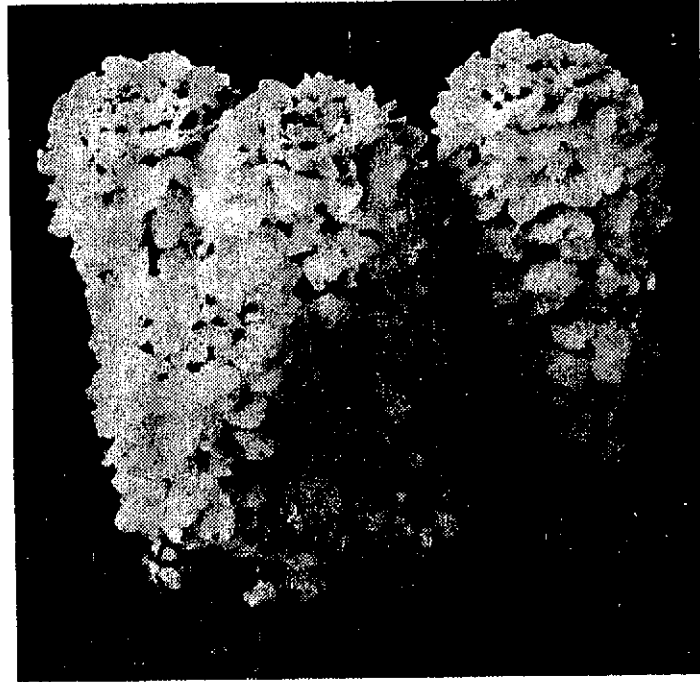
flowers also will increase the bloom size and length of blooming season. The larger clumps can be divided in the early fall.

The taller plants grow to from 12 to 15 inches high and bear flat-crowned clusters of neat little flowers that are pleasing when viewed close up. For this reason they are a favorite with florists who force them into bloom in pots indoors throughout the year.

One of the most novel and enhancing uses for the dwarf candytuft is that of crowning a wall or ledge with its low creepers and letting the tendrils hang loosely along the sides.

Having a wide variety of heights and forms, low creepers to tall cut-flower types, makes the candytuft an easily placed plant for any garden whether wanted for mass bedding, borders, low edgings or individual emphasis in rock gardens.

Of the more than 20 varieties of *Iberis*, a few of the



Candytuft giant hyacinth merits popularity with its long stems and profusion of delicate blooms.

more popular ones, are: *I. umbellata* or *Globe Candytuft*, is a favorite annual, growing 16 inches high with heavily-branched top supporting pink, carmine, purple, red or violet flowers. *I. gibraltarica*, Gibralt

ar candytuft, is an evergreen perennial that exhibits flat caps of pale-lavender or purple flowers. *I. amara*, Rocket candytuft, is a dwarf annual having a hairy texture and large, fragrant, white blooms.



Candytuft *umbellata* is offered in tall or dwarf forms, has more color varieties than other *Iberis*.

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## Tips on Gardening

GARDEN tips for the week. . . . The warmer weather now prevailing will prove as encouraging to pests as to your ornamentals. An aggressive pest control program is the only way you can maintain a clean garden. Spraying is no longer a tough job. Use one of the sprayers that attaches onto the garden hose. The water pressure siphons the spray out of the jar and mixes it with the water passing through the hose.

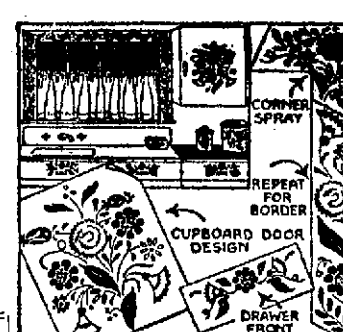
This is a splendid time to start annuals such as petunias, zinnias, asters and marigolds and perennials such as gazanias, gaillardias and Transvaal daisies. You can propagate these plants from seeds as well as from established transplants stocked by all garden supply stores.

Dahlias can be started now with little fear of the tubers rotting from cold or wet soils.

Set the stake in place when the tubers are planted. Driving the stake into the soil after the plant has started might injure the roots. Set the tubers at a depth of about six inches. Place the end with the sprout close to but not quite touching the stake.

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By J. J. Littlefield

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Sunday, April 16, 1950

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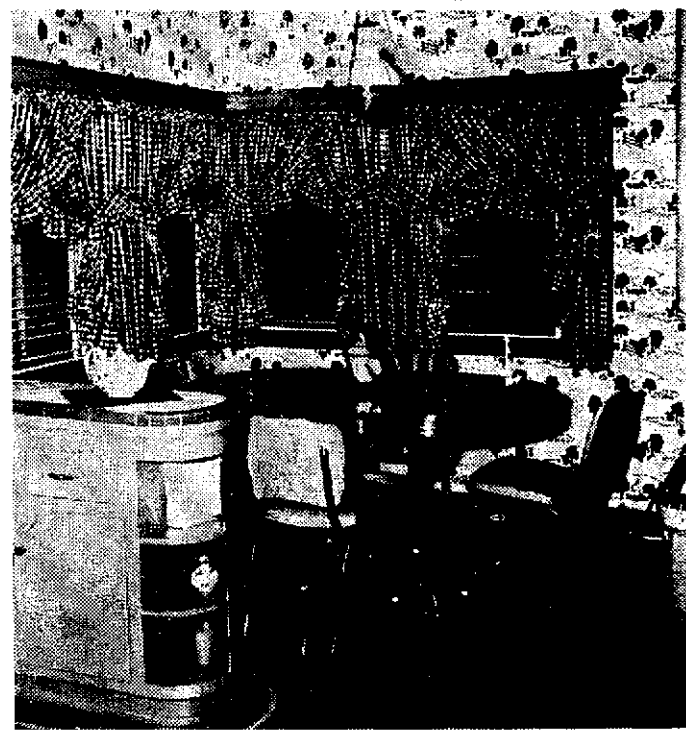
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Split rattan curtains hang from traverse tracks in the upholstered dinette in the home of the Walter Mengs.

# Kitchen *Dining* Areas



—Photos by Jasper Mutter.

Brown-and-white-checked, ruffled curtains cover the windows in the Herman Cotters' cheerful dining area.

By Althea Flint

**D**INING areas of kitchens in homes of today as well as of grandmother's time are more than just places to sit for breakfast or a snack. In fact, in many homes, these dining places are comfortable places for serving most of the meals, for friends and family to sit and chat over a cup of coffee or for Junior to do his home work.

Modern kitchens, dedicated to efficiency may not be decorated but the dining corner in most is as pretty as it is easy to keep up. With the wide

An ivy motif is carried out in the dining corner of the Paul McKenzie home. Wrought iron chairs are used.

variety of wallpapers to choose from no dinette need be dull and, since any paper can be made washable with various lacquers now on the market, there is no reason why wallpaper should not be used in the kitchen.

Chrome furniture with its plastic easy-to-keep-clean upholstery on the chairs and practically indestructible table top is one of the favorite types of furniture for dining corners.

Formality displayed in the dining room is unnecessary but color is important. Therefore, the brightly-hued chrome furniture usually is a popular choice.

Mahogany or wooden furniture painted to match the walls provide charm that makes this room one of the most popular places in many homes. Cushions added to chair seats when they are not already upholstered insure their comfort

and make friends want to stay longer. Wrought-iron chairs and a glass-topped table used in one of the dinettes pictured on this page are attractive and practical. Frosted glass used for the table top does not stain or show smudges as clear glass does.

Dinette windows provide opportunity for imaginative treatment because these rooms

are informal and there are no strict decorating rules to be followed. Pictured on this page is the dinette in the home of Mr. and Mrs. Walter Meng of Hackamore Rd. in Rolling Hills which has an unusual window treatment. Split rattan blinds open and close on traverse tracks. Even when these curtains are closed they admit much light.

A curved seat built into the corner of the Meng dinette is covered in plastic leatherette which can be wiped clean with a damp cloth. The pedestal table has a top of especially durable material. It is designed in an irregular shape with curved edges and is easily pushed away from the bench so getting to or up from the bench behind it is no chore. Asphalt floor is also easy to keep clean.

Gay as a garden in spring is the dining corner in Mr. and Mrs. Paul F. MacKenzie's kitchen at 5251 Las Flores. An ivy motif is carried out in wallpaper above a wood dado finished in natural wood tones and in the wrought iron furniture which has been painted white.

**S**HEER white curtains are prettily ruffled and criss-crossed over a pair of windows overlooking the side garden. A pert green chintz ruffle extends the width of the window. Chair seats are covered with plastic and the frosted glass table top is also easy to keep up. Separating the work area from the dining portion of the kitchen is the stove which is built at right angles to the sink against a tile partition.

A series of windows in the dining end of Mr. and Mrs. Herman Cotten's kitchen at 1133 Cartagena St. are hung with brown and white checked curtains which feature many ruffles. A work counter above cabinets separates the two areas. Plastic on chair seats is both practical and attractive.

## Match It

**B**ACK IN the days when furniture was made to order and by hand, it was bought a piece at a time. There were pairs of chests or commodes, and of course matching dining room chairs, but nobody thought of repeating one design idea endlessly for all the furniture in the room.

Since then we've seen a day when furniture came in "suits" or "sets" or "suits." Bedroom furniture particularly came by the roomful, with all the pieces shaped and trimmed to look just as much alike as possible.

It always will be a good idea to buy furniture that's designed to go together because it's easy to establish the style of a room that way, finishes are uniform and the sizes of pieces in the group work well together. But the relentless matching of everything can go too far and become monotonous. More variety makes a more interesting room.

How interestingly varied a bedroom or a bed-sitting room can be shown in some of the groupings of modern furniture. Many furniture stores have groupings all set up and prospective buyers may see how the furnishings will look in their homes.

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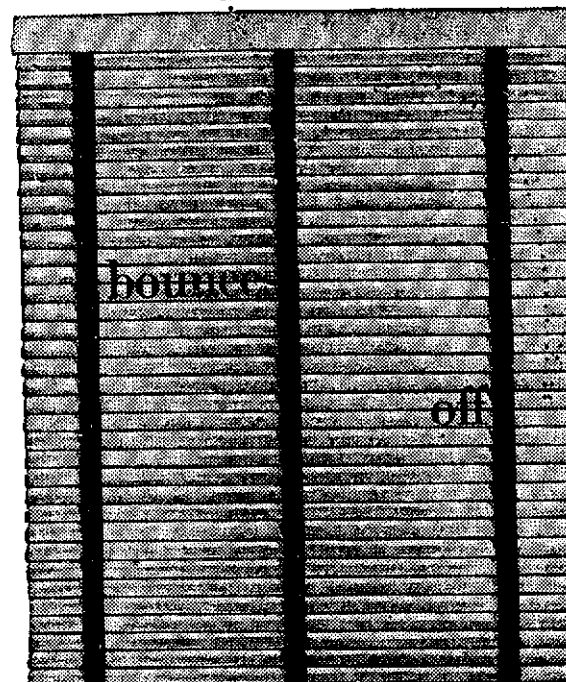
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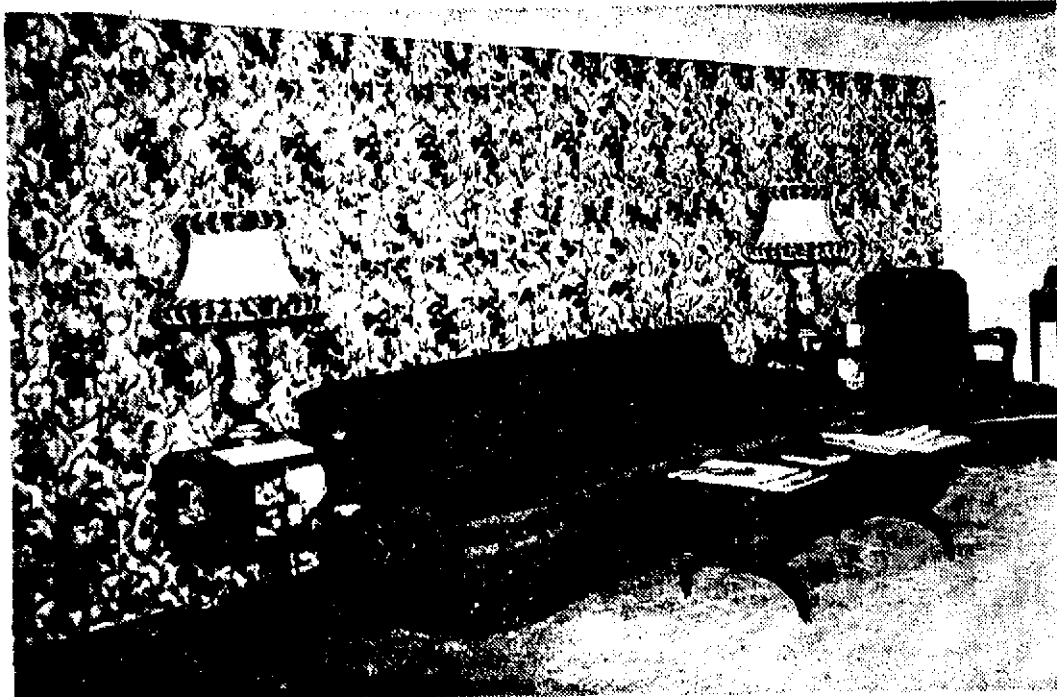
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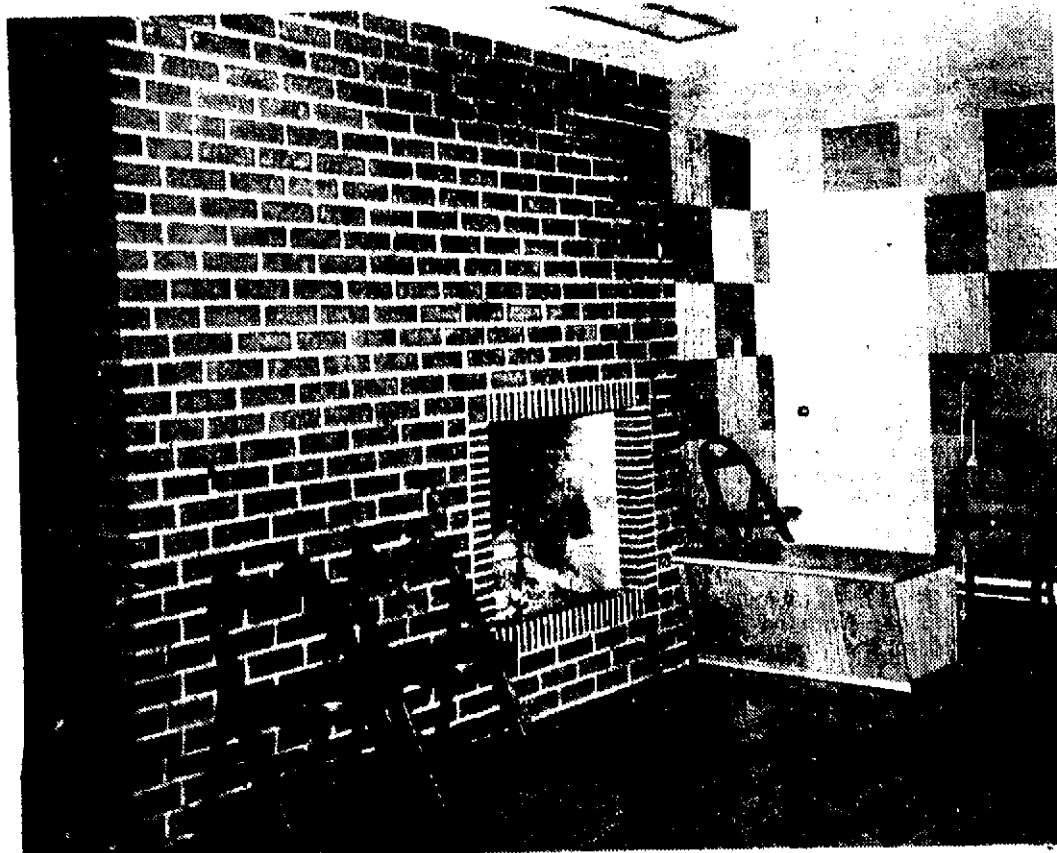


# Ideal for *Entertaining*

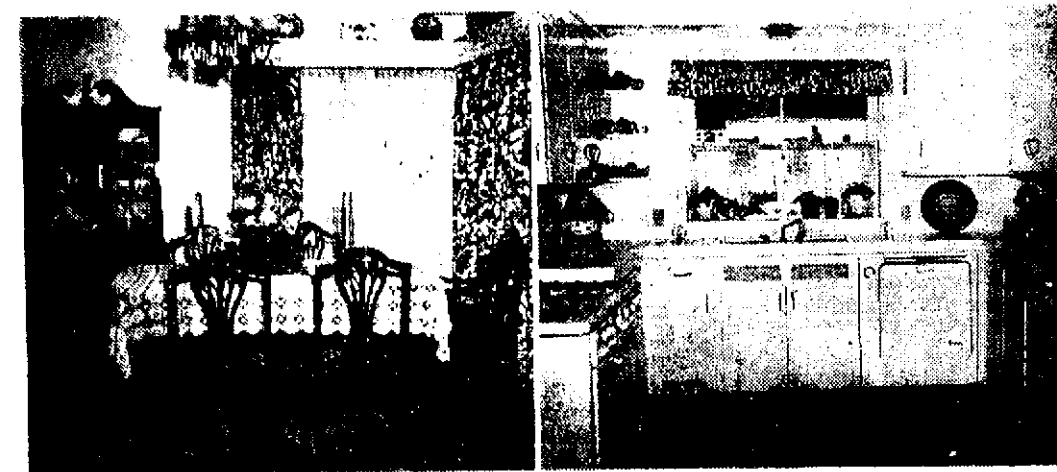
By Dorothy Killam



Draperies may be pulled across the entire length of this wall with its wide expanse of windows in the living room of the A. A. Hunter family's new home.



The den-playroom is designed to give plenty of space for square dancing, popular pastime at the Hunters' parties. The fireplace is raised for barbecuing.



Corner windows in the Hunter dining room look out on the back garden (left). Tile sink counter's U-shape is convenient. Window sill holds African violets.

**S**QUARE dancing enjoys top priority on the party list at the home of Mr. and Mrs. A. A. Hunter and their two daughters, Fay, 20, and Betty, 11. So it is that the spacious playroom built on the back of the living room is one of the popular features of this new home at 101 W. Market St.—popular with family and guests alike.

The floor plan, designed by Harold D. Dollinger, architect, contains 2450 square feet of floor space and is especially good for a family that enjoys entertaining as the Hunters do. The accompanying sketch shows the close relationship between the living room, dining room, playroom and back garden, giving plenty of room for guests to circulate. The kitchen is convenient to both the dining room and den. Bedrooms are in a wing of their own.

In many houses where there is a den or playroom the living room plays second fiddle, but the Hunters' attractive living room is a popular place with its comfortable furnishings, wide areas of glass and fireplace. Since the playroom is used principally for dancing, it has been furnished with this purpose in mind.

Its polished floor is without rugs or carpets. The only furnishings used are fold-up chairs which can be moved easily or put out of the way depending

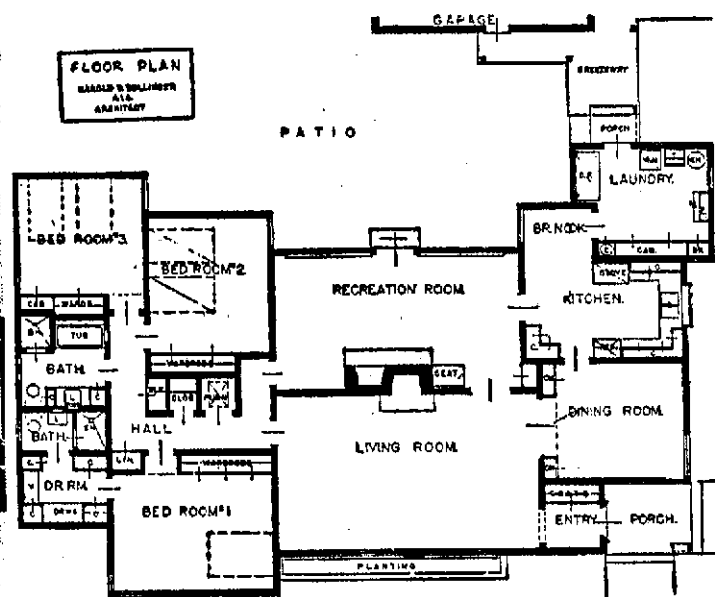
on the circumstances. A radio-record player and wood box are the only other furnishings. One chimney serves both the living room and den.

**I**N THE living room, wide windows extend nearly the length of one wall. Foliage growing in a planting box outside the window will decorate the interior as well as the exterior. Floral draperies which may be pulled across the entire length of the wall insure

privacy whenever desired and add a good proportion of pattern to the room.

Louvered doors fold back from the opening between living room and dining room to closely relate the two rooms. Wide corner windows are hung with floral pull draperies to match those in the living room. Living room carpeting continues into the dining room.

Built into the partitions on either side of the door-



Brown and yellow is the color scheme in Betty Hunter's room with its canopy bed and its collection of dolls.

way between living room and dining room are dish shelves behind glass doors, with silver drawers and storage cabinets below. Table and chairs are mahogany designed in an 18th Century pattern.

In the kitchen, which can be reached from the playroom through a Dutch door or directly from the living room, a blue-and-white color scheme is carried out. The rubber tile floor is blue, the tile sink is white and ruffled valances are patterned in a provincial design of many colors.

The U-shaped work counter has the stove at one end and the refrigerator at the opposite end for step-saving efficiency. The recessed window over the sink is an excellent place for African violets which Mrs. Hunter grows as a hobby.

Well-planned storage space is an important feature of the master bedroom. In a dress-

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Horizontal siding, shingles and flagstone are combined in outer treatment of A. A. Hunter home.

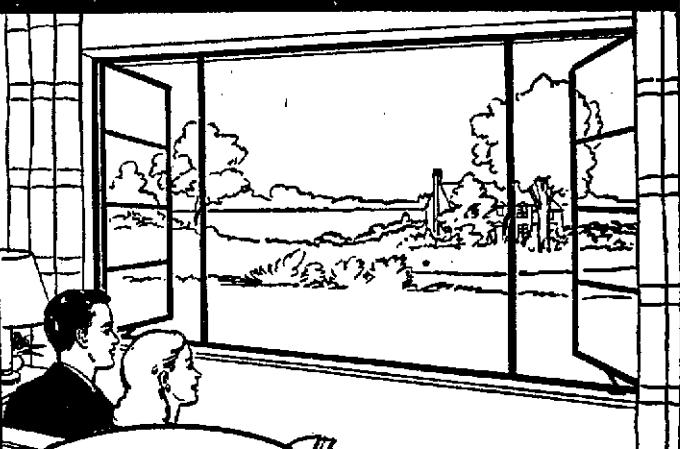
ing room between the bedroom and bath is a cedar-lined closet, a dressing table with mirrored wall above, a cabinet for hats, a ceiling-high cabinet for shoes besides plenty of drawer and cabinet space.

**I**N THE bedroom a wall of wardrobe closets have mirrored doors. Corner windows which look out on the front garden have brown pinch-pleated curtains which may be pulled across the windows.

Fay Hunter has decorated her own room with red pull curtains she made herself to match covers for a pair of beds which double as couches during the day. The couch slip covers are patterned in a floral design above red flounces. Knobs on a pair of chests of drawers are painted green in contrast to doors finished in a natural wood color.

Decorated to make any young girl envious, Betty's room is as sweet as can be. A canopy bed is trimmed with a small-patterned fabric in brown and yellow. Curtains are made to match the same material used for the bedspread and dresser. A collection of dolls is displayed on a shelf beside the bed.

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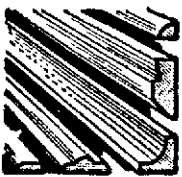
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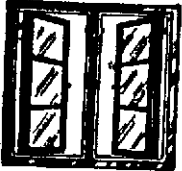
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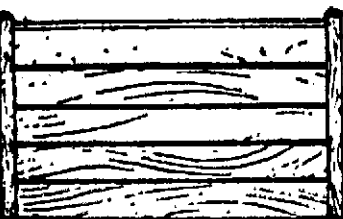
### • WINDOWS •



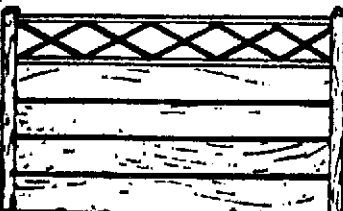
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# Realty and Building

Everett Purcell Editor

## Bid Depositories

DEVELOPMENT of a bid depository system to protect contractors and subcontractors will be studied by the California State Builders' Exchange, it was reported last week by Albert Reingardt, a director, and M. G. Houser, manager of the Builders' Exchange of Long Beach, following a state quarterly meeting in Fresno.

"Bid peddling," under which a successful bidder on a general contract then tries to force lower subcontract bids than the ones he has, would be ended by the depository system and an adequate state law on bidding for public work, Reingardt said.

"In the northeastern states, the subcontractor is required to file a registered copy of his bid, well in advance of the opening," Reingardt continued. "This, with the requirement that the general contractor list all his subs and the amount of their bids, would take away the incentive to beat the low price down, because it would be in the hands of the awarding authority."

A rough draft of a proposed law will be submitted to the Long Beach Exchange and

others throughout the state. It will also be forwarded to the craft associations affiliated with the Legislative Council, Reingardt added. When the proposal is presented to the Legislature in 1951, it is to have the support of the entire construction industry, he said.

## Tyo Moves

Carmel Tyo, Realtor, has moved her offices from 1138 E. Broadway to 2330 E. Fourth St. It was announced last week. Mrs. Tyo specializes in Belmont Heights residential property and downtown business opportunities and income realty.

Her husband, Bernard L. Tyo, is business manager, Violet Calkin is saleslady.

## New KGER Location Purchased

SALE of the Atlantic Ave. Apartments, 3731 Atlantic Ave., to John Brown University for occupancy by Radio Station KGER, was revealed last week by James G. Garth, Realtor who negotiated the transaction in co-operation with the Golden State Realty Co. Former owners are Percy H. and Kathryn L. Bennett, prominent operators of residential income properties in Long Beach. Consideration was reported to be approximately \$90,000.

The apartment house was the former home of the Delaney family, who were active in the Signal Hill development and also have other oil interests in Southern California.

It is situated on a plot of ground fronting 280 feet of Atlantic Ave. and 210 feet deep. The location is at the south end of "Miracle Mile."



A popular spot in this model home in the huge Lakewood subdivision is this convenient kitchen. Work space beside the stove is one of the step-saving features in the compact arrangement. This model is furnished in modern.

## New Buying Pattern Set

A NEW pattern in home buying is taking form in Lakewood, according to Rod-  
eric J. Tichenor, exclusive sales agent for the vast Aetna-built community under way at Lakewood Blvd. and South St. Contrary to tradition, most of the

week-day sales are being closed in the evenings.

During the day, an average of from four to six transactions are completed. Shortly after the dinner hour, the stream of visitors swells and the sales volume grows to 15, 20 and 25 a night.

Buyers almost always are couples who have visited the community previously and have been doing a great deal of "looking around," he continued. The ranks of other visitors, many of whom are inspecting the seven model homes as late as 11 p. m., can be counted upon to yield buyers on subsequent evenings.

"With sales approaching 1000, we are experiencing a very healthy ratio between the number of buyers and the number of visitors," Tichenor said. "We have been more than happy with the excellent reception and the favorable comments which the people of this area have been kind enough to give us."

Attracting much attention has been the model home furnished in Modern, Tichenor revealed.

Aaron Schultz decorators

used shrimp pink and grey as the basic color scheme of the living room. Touches of yellow accent the blonde modernistic furniture. Yellow textured draperies with shrimp pink casement curtains hang from ceiling to floor.

A low planter forms a partition between living room and the dining area. Modern watercolors are used extensively in these areas.

The master bedroom is done in pale blue, with blue dust ruffles and blue draperies echoing the major tone. Modern furniture has a black lacquer trim. Yellow dominates the second bedroom, complementing the natural mahogany finish of the furniture.

The television den has a village couch with bolsters. Splashy print draperies and a textured soft-green carpet are highlights. Large, masculine lamps provide light.

Framing the kitchen window is a wood cornice padded with dark red chintz in yellow apple design. Curtains harmonize with the cornice. The kitchen has stainless steel drainboard and is equipped with garbage disposal unit.

## Walker-Lee 1950 Sales \$12,773,831

APPROXIMATELY \$12,773,831 worth of sales were made during the first quarter of 1950 by Walker & Lee, Inc., Realtors, in the southeastern section of the Lakewood area, it was reported yesterday by DeWitt Lee, vice president.

Included were 882 home sales amounting to \$8,113,831 and 502 home reservations aggregating about \$4,660,000. The latter were sold subject to VA commitment on prices and terms.

The first three months of this year was one of the top sales periods since the firm began operating in the Lakewood community nine years ago. Pioneer developers of the area, Walker and Lee have been instrumental in the marketing of more than 12,000 residences.

Dwellings available in the Walker & Lee section include two-bedroom and three-bedroom houses with a choice of 38 floor plans, and exteriors in a wide range of colonial, conventional and contemporary designs. All have two-car garages and fenced, landscaped yards. Models, furnished by Davis Furniture of Long Beach, are open daily until 9 p. m.

Plans are going ahead for the development of strategically located shopping centers to serve the fast-growing area, Lee said.

## Candidates

All candidates for public office at the primary election June 6 are invited to appear before the Long Beach Apartment House Association May 11, it was announced yesterday by Dr. Fred G. Hall, vice-president.

Those wishing to present themselves and their campaign programs to the apartment owners must notify the association by May 1, he added. Offices are in Room 523, 115 Pine Ave.



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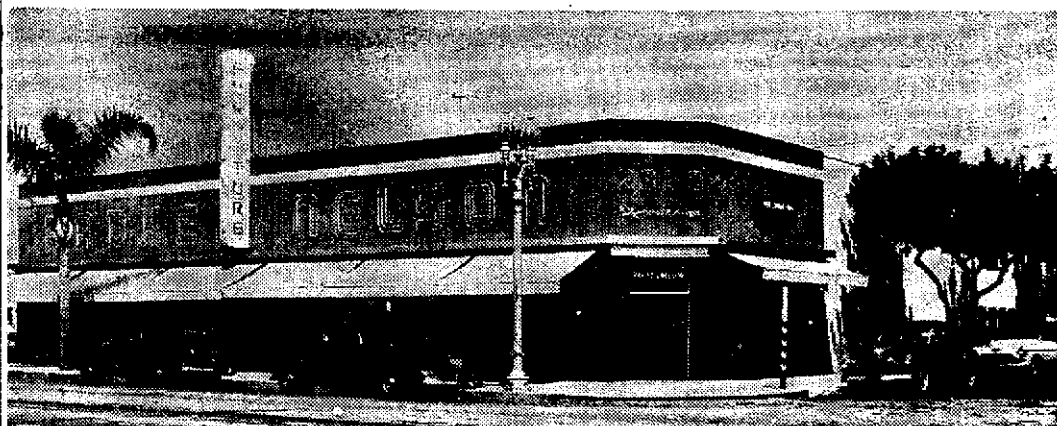
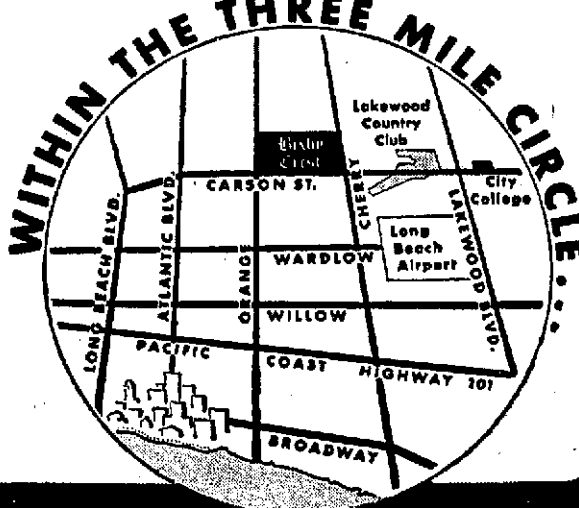
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This building at 2360 Pacific Ave., occupied by Radke-Nelson Furniture, was among sales consummated during the past six weeks by Tolbert's, Realtors, according to Charles H. Blaylock. Sellers were Denels and Jamison; buyer was the Beachford Realty Co., Boston, Mass. Consideration was \$60,000. Other deals were: Store building and vacant lot at 1401-9 E. Fourth St., A. B. C. Dossier



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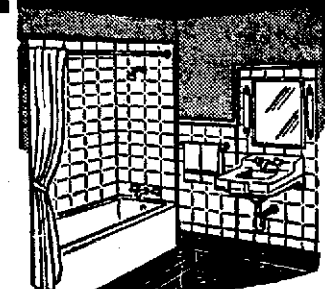
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to M. J. Hightower of San Diego, \$50,000, Northeast corner, Locust Ave. and 20th St., Goldie B. Stork to M. G. Sellemann, \$8000. Lease, 330 E. Fourth St., Security-First National Bank to Veterans Thrift Shop. Lease, vacant lot, 1300 block, American Ave., Emma Goodnow to Ed James.

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Bixby Crest, an established community, is receiving a great deal of public interest, sales agents revealed last week. Located at Carson St. and Orange Ave., Bixby Crest is near shopping, educational and recreational facilities. An owner-occupied home is pictured here.

## 2500 Visit Westfield

SINCE Easter, 2500 persons have inspected the new Westfield subdivision in Rolling Hills.

This was disclosed by George S. Denbo, exclusive sales agent, who added that \$120,000 of new custom-designed homes will be started in the subdivision next month.

Located on Palos Verdes Dr. west of Crenshaw Blvd., the property is being sold at \$400 down for half-acre and bigger homesites, and as low as \$25 per month.

Mr. Denbo said general construction financing under FHA, conventional and GI terms continue available for buyers who wish to build a 1200 square foot home or larger of their own design.

## Prefabricates

During 1949 the prefabricated home industry produced about 35,000 single-family houses worth an estimated \$280,000,000. This was roughly 7 per cent of the nation's \$4,000,000,000 total of new house construction.



Keith F. James, co-ordinator of distributive education for Long Beach City College, will present a report on the two-year course in real estate to the Long Beach Board of Realtors Tuesday morning in the Wilton Hotel. Four instructors—all members of the board—will describe the classes they teach. This group includes Ralph Bowdle, appraiser; Harold C. Freeman, realty business practice; Barry Lafoon, real estate financing; and E. Tennyson Moore, real estate salesmanship.

## Bixby Crest Bright Spot

AN ESTABLISHED community in one of the most desirable residential districts of Long Beach is said to be emerging as a bright spot in the spectacular Southern California realty picture.

According to Alliance Realty, Inc., the six-year-old Bixby Crest homes have been outstanding some of the new developments. The entire group of three-bedroom residences in Bixby Crest were recently offered to the public.

The homes, redecorated inside and out, are priced from \$8150. Veterans are required to pay down only escrow and im-pound costs. Payments start from \$51 monthly, including principal, interest, taxes and insurance.

Bixby Crest is situated at Orange Ave. and Carson St., north of Bixby Knolls and east of Bixby Heights.

According to Glenn Tolan, sales manager, Long Beach residents—especially those living in the immediate vicinity of Bixby Crest—have been the first to take advantage of the realty offering.

"The homes have features rarely found in comparably-priced three-bedroom dwellings being built today," Tolan said. "Those features include real wood-burning fireplaces, hardwood floors, dual gas furnaces, solid wall foundations, lifetime asbestos shingle roofs, loads of closets and cupboards, and large lots. Many exterior elevations and floor plans are available."

A model home, furnished by Aaron Schultz, is open until 8 p. m. daily and Sunday at 4324 Maury Ave., a block east of Orange Ave. and just north of Carson St.

**FOLLOW THE LINE TO**  
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In Rolling Hills for  
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Built to  
**YOUR Own Design**

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Largest Lots, 1/2-acre and bigger, \$400 down, \$25 per month. Bring YOUR Plans, select Most Ideal Site for YOUR Dream Home.

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For those who Do Not want to live in a Tract, Westfield offers Liberal Custom-building Financing—FHA, Conventional and GI loans for a 1200 square foot or larger home.

GI's with junior executive take home pay and \$1000 can qualify for this financing.

Directions: Out Pacific Coast Highway, south on Hawthorne, Crenshaw, Norborna, Western or Vermont to Palos Verdes Drive to subdivision, west of Crenshaw.

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# County Building at All-time High

LOS ANGELES COUNTY housing and commercial construction reached an all-time monthly high in March with \$106,895,261 worth of building permits, according to the Los Angeles Chamber of Commerce.

Los Angeles, which also includes Eagle Rock, Van Nuys, San Pedro, Venice and West Los Angeles, compiled a total

of \$38,561,207; compared to \$17,931,885 in March, 1949.

Long Beach was second ranking city, with \$2,874,090 in permits. Third was Torrance, \$1,595,942. Pasadena was in fourth place with \$1,535,895. Glendale, ranking fifth, issued \$1,533,373 in permits.

In the Long Beach area, Compton had \$469,593 worth of authorizations; Gardena, \$148,440; Lynwood, \$331,920;

Palos Verdes Estates, \$220,500, and Signal Hill, \$16,255.

The previous county record was set in August, 1948, when permits totaled \$101,027,882.

The construction permit volume for the first quarter of this year was boosted to \$223,519,926, a 37 per cent increase over the three-month total of \$163,249,554 for 1949. It also tops the \$221,155,812 for the first three months of 1948—

the county's record year—by more than \$2,000,000.

Permits were issued last month for construction of enough dwelling units to house more than 36,000 persons. Homebuilding in the unincorporated area and 45 cities within the county, started during the first three months of 1950, will provide housing for nearly 76,000 persons.

Residential construction permits in terms of dollars thus far this year amount to \$160,082,507, or 71 per cent of the 1950 aggregate.

## ATTENTION

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## Five Commercial Jobs

FIVE commercial construction jobs were included among the plans submitted last week to the city building department for approval.

Frank H. Thayer will construct a three-unit store building at 4354-56-58 Atlantic Ave. O. L. Dahl is the contractor. Hugh Gibbs, architect, designed the structure to fit the rhomboid lot, with each store at an

oblique angle to the street. The building will have 3571 square feet of area.

Mr. and Mrs. E. Campbell plan a two-unit commercial at 434-44 E. Third St. The larger store, equipped with office, conference room, storage room and rest rooms, will be 72 feet by 45 feet in size. The smaller store will be 36 by 45 feet. T. L. Sanders, engineer, is the designer.

Dr. Roy N. Taylor will build a five-room drugstore at 1401 Cherry Ave. Raymond A. Sites is the designer. Area will be 3174 square feet.

The Long Beach Amusement Co. submitted blueprints for a new front, 59 feet by 16 feet, to the building at 149 W. Pike. Lloyd Seymour retained Glenn W. Cretton, contractor, to erect a 2250-square-foot shop at 793 Redondo Ave.

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## SEVEN MODEL HOMES

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FLOODLIGHTED UNTIL 10 P. M.

## APPLIANCES, TOO!

LAKEWOOD home buyers have a choice of

• An eight cubic foot Norge Refrigerator....

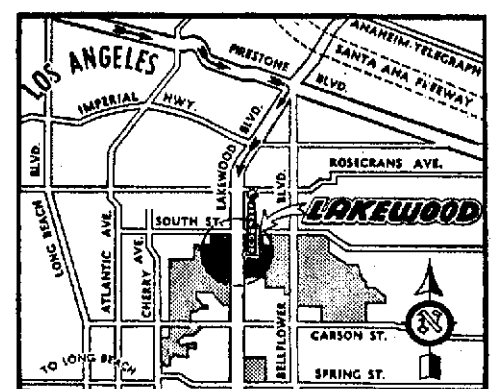
AND/OR

• A certified performance chrome top, with griddle O'keefe & Merritt Gas Range.....

AND/OR

• A Bendix "Economat" Automatic Washer

Any or all may be added to the purchase price with only a nominal increase in monthly payment and no down payment!



HERE'S HOW TO GO... from downtown Los Angeles: Drive east on MANCHESTER and FIRESTONE BOULEVARD to LAKEWOOD BOULEVARD, turn right and continue to CAMERINO STREET which is one block below SOUTH STREET. Watch for the giant billboards... and the LAKEWOOD tower!

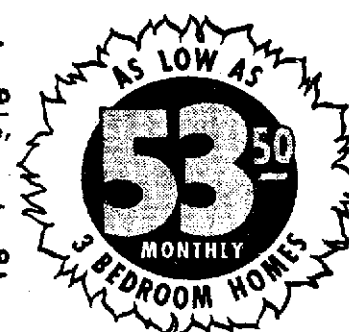
## ... HERE ARE THE REASONS

"Work-saver kitchens... good old-fashioned construction, floors two feet off the ground... a new, young and progressive community... Floor plans designed to save steps for better circulation throughout... located close to industry, business, recreation, schools, in fact close to everything!"... these are only a few of the nice things our buyers say about Lakewood! Won't you drive down today or tonite. Bring your family and friends. You'll be just as enthusiastic as everyone else that visits this future city as new as tomorrow!

AND YOU TOO, WILL WANT TO MAKE YOUR HOME IN LAKEWOOD



Priced from \$7575  
EVERYTHING INCLUDED  
Single attached garage, double detached garage  
Priced from \$8525  
EVERYTHING INCLUDED



NO DOWN PAYMENT FOR VETERANS  
No assessments of any kind!

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EXTRA VALUE! SPECIAL SAVINGS! COMPLETE STOCKS!

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Sears' Glorious New Sculptured Pattern Rugs at a Wonderful New Low Price!

## 11.95 BROADLOOM

# Special

# 9.95

Square Yard

5 BEAUTIFUL NEW COLORS

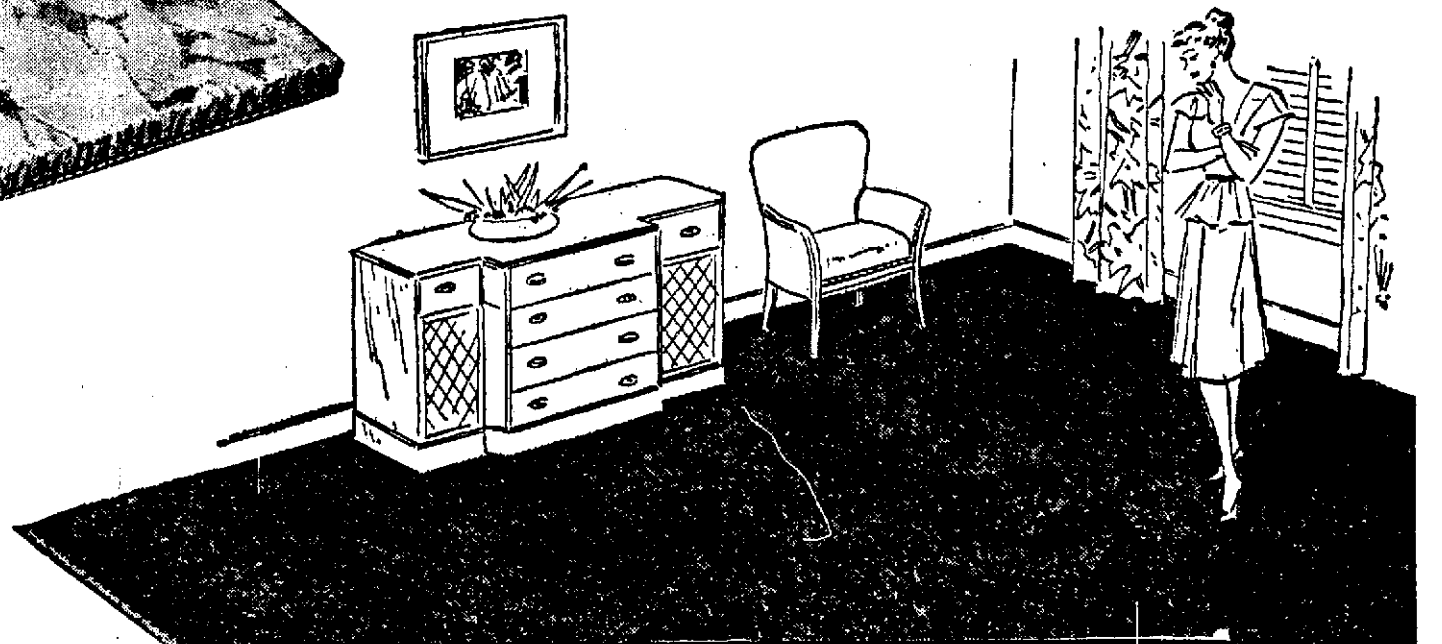
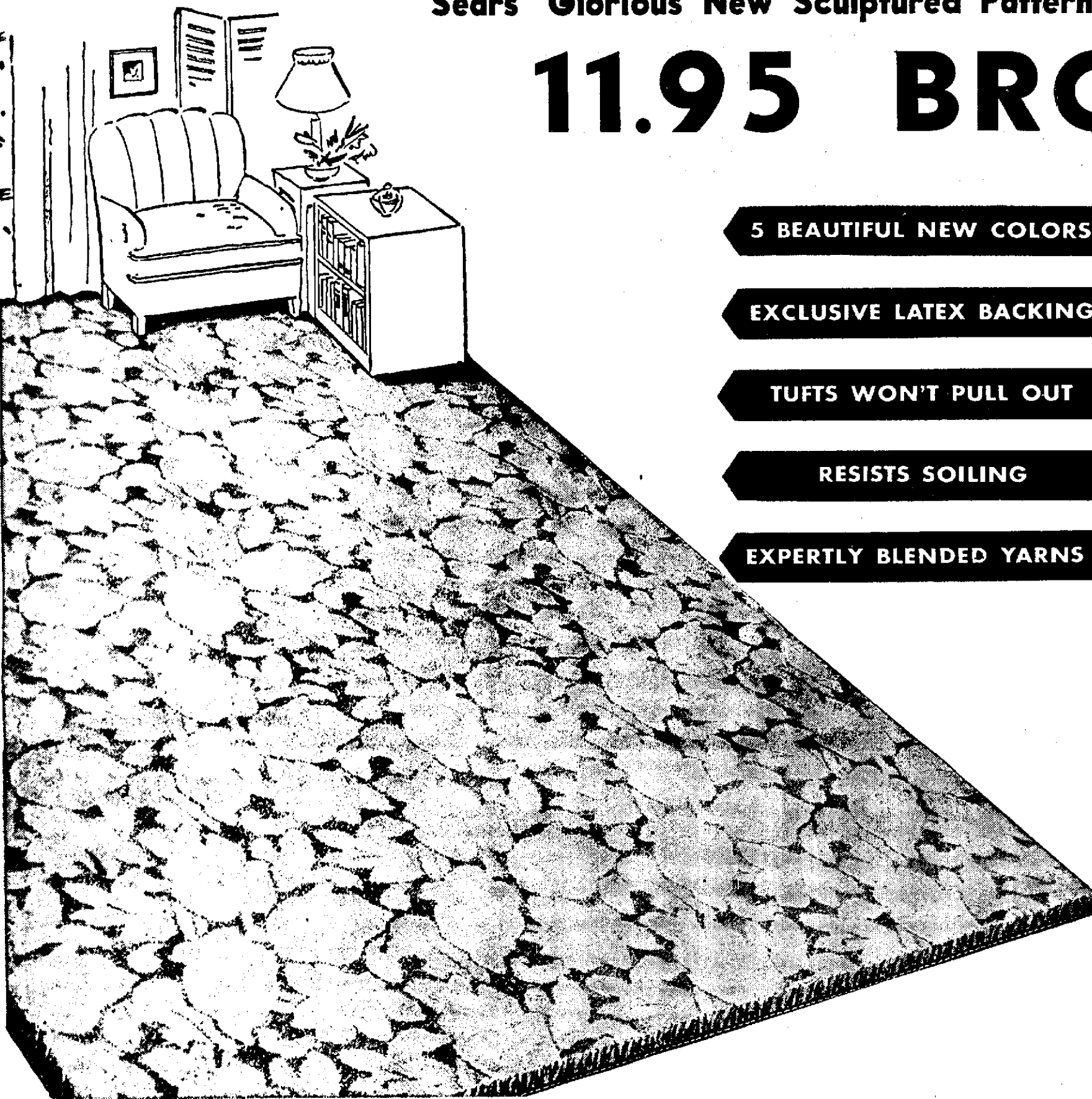
EXCLUSIVE LATEX BACKING

TUFTS WON'T PULL OUT

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EXPERTLY BLENDED YARNS

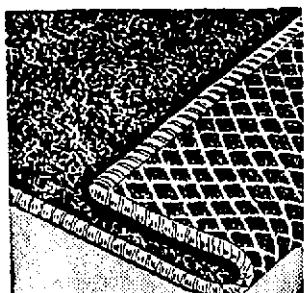
Cover your floors with new, luxurious beauty! And save at Sears low price! Come in tomorrow, inspect this fine broadloom! You'll want to 'feel' the luxurious pile, 'see' the tight, close construction! And you'll KNOW this will wear for years! In glorious sculptured patterns: 9, 12, 15-foot widths! Remember, you always save when you buy at Sears! Don't miss this wonderful Sears value!



**Distinctive! Cotton 'Harmony House' Rugs**

20x34 inches **3.95**  
 24x48 inches **6.69**  
 30x60 inches **11.50**

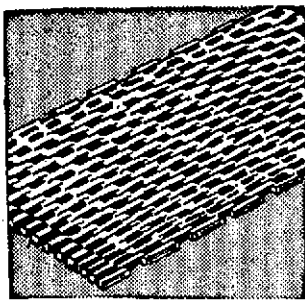
Gracefully designed, handsomely patterned Jacquard rugs in pretty colors: rose and green; blue and brown. Close-woven with non-slip backs. Fine quality! Thrift quality! They're real buys at Sears low price! Buy now and save!



**Heavy Rug Padding**

Square Yard **88c**

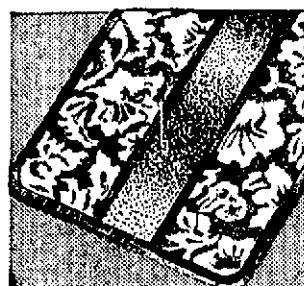
Regular 1.00 yard! Adds wear to your rugs, protects them from furniture pressure! 32-ounce padding. 11.75 Cushion, 9x12....10.95



**1.09 Rubber Mat**

**97c**

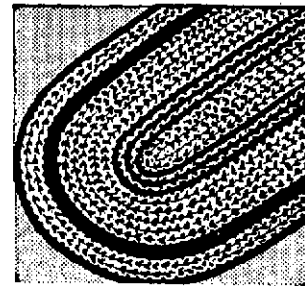
Rubber and fabric links on a strong steel frame. Ideal door mat. 14x21-inch size. Easy to clean. Save now!



**Wool Patched Rug**

**98c**

Regular 1.19! Made of fine quality broadloom remnants sewed together in attractive designs! 18x27 inch.



**1.19 Braided Rug**

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Pretty, practical, oval rugs made of clean new yarns. Securely stitched! Red, blue, green border. Save!

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Wool frieze broadloom in pebble texture Servistwist quality—the perfect background beauty for your rooms! In 9, 12 and 15-foot widths. Gray, rose, blue, red, beige.

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